

THE ART-JOURNAL.



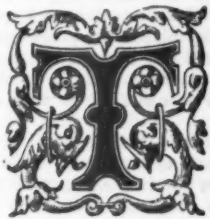
LONDON, SEPTEMBER 1, 1852.

ON THE
EMBELLISHMENT OF PUBLIC
BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.*



HE notice of the Mansion House, in the last number, broke off as we were examining the decorations of the Entrance Hall, of which a sketch was given, to which we must beg our readers to refer, and we proceed to suggest the embellishments in

painting and sculpture required to carry out the architect's obvious design for the completion of the building, to be consistent with the opulence and the state of education and refinement of the chief city of the world, and to aid in those high moral and educational influences which—as we have urged on good grounds—operate through the medium of works of Art separately, or in a greater degree by the effective combination of architecture, sculpture, and painting. It would continue to be necessary for us to regard this natural union of the Arts, and to extend our suggestions to matters which might appear to be of only a structural nature, were not these suggestions called for, not merely for the effect of the halls and apartments, or for their architecture in the most restricted sense, but for that of the very works of painting or sculpture considered singly.

Looking now, at the particular hall mentioned, we need hardly say that the six niches should be filled with sculpture. Those in the end walls, unfortunately not rising to the same height as the other two, should be treated differently—perhaps in the one case with statues, and in the other with groups. The oblong panels might receive small subjects, either painted or in *basso-relievo*. If the door were hung to the further rebate (though not opening as shown by an error of the draughtsman), the effect of the hall would be materially improved.—If the ornament be picked out in colour, the arms might be emblazoned, and at the same time the medallions should be brought forward. The brackets, at some distance from the floor, which do not appear in the sketch, are, in our opinion, not the place for the four busts lately purchased. In that position, the features, the especial object in a bust, are not seen to advantage, and even with an addition to the bracket, the support is not large enough. The brackets are the proper place for candelabra. Perhaps the centre gas chandelier might then be removed. It is of but indifferent design, and we question whether a centre chandelier does not in all cases, cut up architectural effect.

We pass on to the hall marked x on the plan in the last number. This place is very dark, yet there is much elaborate panelling. The east and west sides have each a door with segmental pediment, and have square and

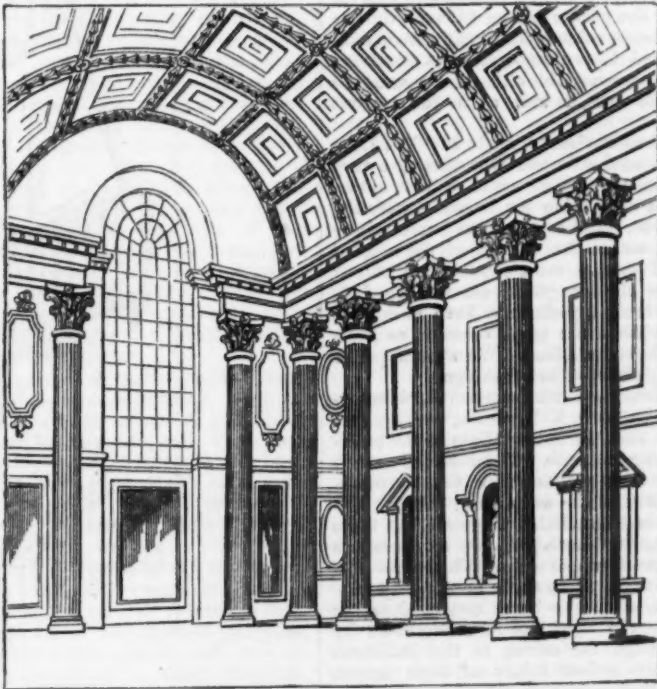
circular panels. The north side has the door through which we came, and two long panels. On the south, as well as in corresponding positions in the Saloon, are some badly-proportioned columns on pedestals. These, we should like to see improved. The ceiling has panels;—in the centre a circle, with bold enriched mouldings. The decorative finishing is by gilding on plain colour. There is a chandelier—but temporary lights are required at night; and by day, the place is so dark that good paintings would, at present, be thrown away. This is to be regretted, as so many panels are available. If an alteration afterwards suggested in the Saloon, were carried out, there might be more light, and some might be obtained with beautiful architectural effect, by converting the two niches in the wall of the Entrance Hall into openings, the suggested statues being still retained.

We next come to a corridor, from one staircase to the other. This, as well as that next the Egyptian Hall, are in but poor taste. The doors are heavy conglomerates of arches, orders, pediments, and rustics. There are some elaborate trophies on the walls. We saw only a few small spaces here which could be treated, but the soffits of the beams might be improved by decorative painting, if only by the addition of a few lines.

The space between these corridors, as the plan shows—is occupied by the central saloon. Few persons are aware, of what we discovered with some surprise—since it is not noticed by the writer in the work of Britton and Pugin, that the whole of the interior of the block of building was an open court of elaborate character, similar to that part of an Italian palace—except that there are no galleries—but scarcely fitted for the inclement weather of the English climate,—particularly if the guests passed through the open air, which would appear to have been the only direct access to the Egyptian Hall. It is also right to notice that the erection which now forms the Saloon, is of wood—a fact which should be properly regarded both in reference to durability and to danger of fire; and it might be a question to submit to the able architect to the corporation, whether a better use might be made of

this central area, and advantage taken of the original decorative character of the internal elevations, and at the same time more light given by opening original windows, to rooms which imperatively call for it—by inclosing the whole space under one roof at a much higher level, the light being admitted copiously, through coffers formed by the intersection of beams in the ceiling,—or by other well considered arrangement. We are not quite sure that originally, doors to the rooms on each side led from this court, but the spaces shown as windows in the plan, and now blocked up, were no doubt windows originally. The sides of the Saloon are formed of large square panels, well adapted for paintings; should the timber erection be retained and remain free from damp and decay. At present, a gas light projects from the centre of each panel; these might be removed, and in their place and that of the centre chandelier and small chandeliers, large candelabra opposite each pilaster, would have a very good effect. The lights in the ceiling are both paltry and insufficient. The ceiling might with good effect have been arched; indeed if the writer in the "Beauties of England and Wales" be correct, there were dome lights originally. At the entrances to the rooms, the segmental arches are very ugly, and might with much better effect, be made semicircular. The floor is quite bare except a few strips of carpet. Parquetted work in colour, if marble be not used, would be the proper kind of flooring for an important hall of this description. Over each door is a circular panel, for which, subjects in relief have been prepared, and of the value of this instalment we are fully sensible. In the Saloon also are the ten busts before mentioned, only four of which have been purchased. They are all by Francis, and are good and pleasing likenesses, the Queen and Prince Albert particularly so.—By one arrangement of this area or the other, we see the means of gaining a noble hall of sculpture,—the works being arranged on pedestals of good design, in place of the common scagliola supports, placed there without much reference to uniformity.

The appearance of the Egyptian Hall will be sufficiently called to recollection by the plan



THE EGYPTIAN HALL.

and sketch.—It shows how little architectural knowledge has been present with those who have entered upon the description of buildings, that all but one of the books we have consulted, fail to discover the reason of the name of this hall. The Egyptian *aeus* will, however, be found described by Vitruvius. We will not undertake to say, that the modern hall has more

than a general resemblance; and certainly the proportions are in our opinion far from satisfactory. Though, as will be seen, 90 feet in length, it fails to give the idea of its size,—which—in opposition to those who have written so much nonsense as to buildings of good proportions appearing smaller than they are,—but in accordance with the common sense view of the

* Continued from p. 236.



matter—we think a serious fault, and in fact in that particular, a wasteful expenditure of material,—for surely size is an element of grandeur, and when really existing, should not be concealed. The "thick-set" arrangement of the columns also, gives a character much too massive for an interior, and the niches are so much in the dark, that we fear good marble statues will by many persons be considered thrown away. The ceiling which is arched, and richly banded and coffered—either has the objectionable segmental form, or is not tilted to free it from the projection of the cornice. We should probably find on investigation, that the original ceiling was different. One account states that there were galleries above the cornice. The windows, which are merely at the ends as shown, have a little very indifferent stained glass, and as the light, though not excessive, is not arranged in the most pleasing manner, it might be well to glaze them entirely with stained glass. The painting and gilding is of the character described elsewhere. There are some ornamented panels at the ends, which would be suitable for frescoes, and there are also panels above the niches, but their position is now too dark. It may however be matter for consideration, whether the structure would allow increased light to be got in those situations, and for the statues. At the ends, some further surface for Arabesque or decorative painting might be found, as in the blank space round the window-arch. The mirrors should be more completely united with the structural architecture.

One or two of the niches have plaster statues—casts from well-known works—and others we saw with busts, thrust in "all awry." Mr. Bunning proposes to fill the whole at once, with statues in plaster, eventually commissioning each sculptor for a marble statue, at an expense of about 700*l.*, to replace it. The subjects we had been informed, were all to be selected from the poets, by the sculptors themselves, but this seems to have been modified. We suggest the advantage of leaving considerable freedom of selection, only enjoining that the poets should have been in some way connected with the City of London. Chaucer, Gower, and Milton are names that now occur to us. It has been stated, that the sculptors are to be expected to wait for payment for the plaster statues till such time as they may receive commissions. This we should feel compelled to protest against, as involving injustice, did we not think that there must be some mistake here, as well as in the amount set down.*

To the allusion already made to "The Long Parlour," we need only add that there is a very heavy and gaudy ceiling, with a few spaces which might be suitable for painting, were the light improved. The east wall has mirrors, both in the piers, and in the recesses of the original windows. There are some circular and oblong panels. The chimney-pieces are not equal to others, and broken pediments have at least a better effect when the space contains, as generally in such cases, a bust. We should prefer new chimney-pieces of better design.

The two Drawing-rooms have marble chimney-pieces, and gilt Louis XIV. panels, (we suppose later in date than the other fittings of the building,) and several mirrors. The rooms are much in need of new painting; in the furniture, gold is greatly in the ascendant; mirrors and ugly lustres and chandeliers there are, but there is no evidence of taste. Spaces for paintings might be found on the walls. The works now over the chimney-pieces are in good positions.

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panel, are Ionic columns and a broken pediment. The whole is of very good design. On the same side are two panels and a door, and there are panels between the windows. At the end are three finely-moulded panels. There is a very good door leading from the hall, and at that end two bookcases interfere with our suggesting anything in that direction. There is a plain cove, and an oblong panel in the ceiling. The whole of the room has been very carefully designed, and the enriched mouldings are excellent. The painting is in plain colours, ornaments being picked out with white.

Now, this room—the principal place for interviews—might be made one of the most beautiful parts of the building. The panels both of ceiling and walls, are well adapted for paintings, if some maps could be removed, and a case for papers be exchanged for dwarf cupboards.* The clock on the chimney-piece, with little alteration, might stand in the break of the pediment, and the square panel would then be available. A method of lighting might be devised without the mistake of suspending a chandelier from the middle of an oblong panel, and thus, by very few and simple structural alterations, the space which was originally provided, would be free for the addition of works of art.

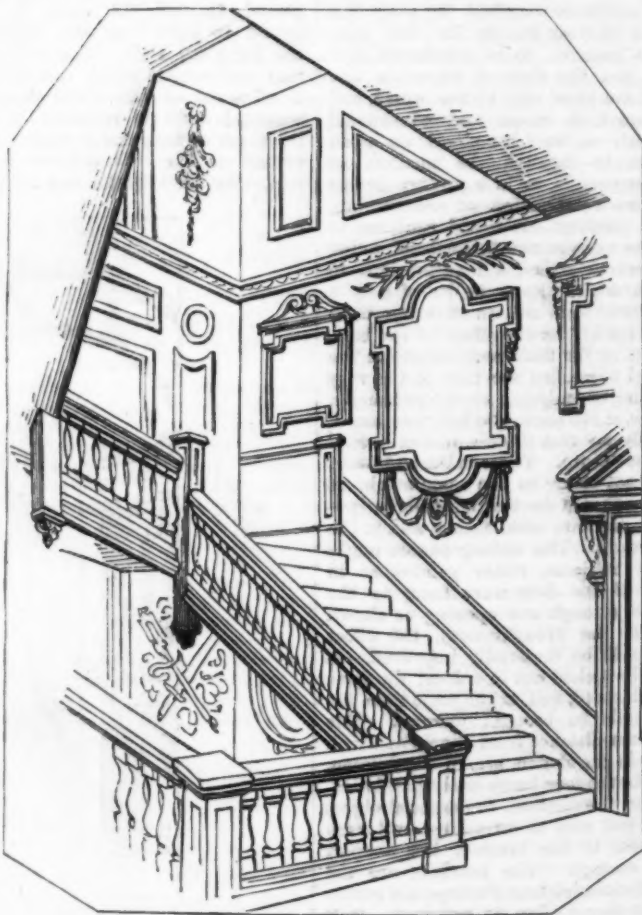
"The Venetian Parlour,"—so called, we suppose merely from its Venetian window, and having its panels on the walls filled with looking-glass, and only one or two spaces available in the ceiling—will most concern us as helping to justify our admiration of many details of the structure. There are Ionic columns and pilasters round the walls, with a good marble chimney-piece, with an addition above somewhat similar to that in the adjoining room, but the panel has a mirror. The ceiling is coved and

panelled,—the cove enriched with festoons. Gilding is not here so obtrusive as elsewhere, and the room requires merely some improvement in its chromatic treatment, with perhaps two or three small painted subjects in the ceiling, to become a very beautiful feature in the interior.

But, we have yet to say that here at length, we found a large and important picture, perhaps not a work of high Art, but interesting as an historical record, the more so as the figures are said to be all portraits. We could not learn the name of the artist. The subject is "George III. entering the City after the Peace of Amiens." The painting was discovered two or three years ago in some out of the way corner, and has been cut up to make a large folding screen. Any better work which may still be concealed, we hope will remain so, till beyond the danger of similar treatment.

The ball-room on the second floor, now only used occasionally as a supper room, we may briefly describe as a large apartment—with a gallery round leading to the attics—richly decorated with ornament in relief. It extends over the present justice room, the hall, and the Venetian parlour. The heavy brackets and the arrangement of gallery which cuts across the arch of the window at the end, might be materially improved. There are several large panels, most conveniently placed for paintings. The ante-room and the Lord Mayor's private apartments, some of them apparently in good taste, would well deserve examination with a view to enrichment.

The original plan of the building had an amount of space devoted to staircases, which could not have been desirable,—especially considering that no one of them contributed a



THE PRINCIPAL STAIRCASE.

feature to the principal part of the interior—a statement which may be more completely acquiesced in, when we say that old plans show a fourth staircase, so large as to occupy the

* Whilst recommending decoration for ceilings, we must not be understood to approve of large historical paintings, which are there painful to look at, and are so thrown away.

whole area of the present south drawing-room in the plan which we gave.

The staircases are all very elaborate; they are panelled and finished up to the ceiling at the top, and there is no important difference between those used as back staircases, and the principal one shown in the sketch, except that the latter has much gilding. If the artist could

* Since this was written the report has appeared, which certainly gives colour to the statements.—Ed.

not take in four stories at a glance, a mere walk up and down stairs, is sufficient to show that the architect provided for a large display of works of Art. The "tenantless" frames do certainly *yawn* for the tenants which have never been there. Some of these frames might be filled with reliefs; and the deep window openings might receive works of Art, both here and in the entrance-hall.

We have been led, thus, as we foresaw, to go beyond what might seem the strict limits of our subject, and in the course of our notice, to treat of the particular art of architecture, by the impossibility of separating things between which, we say, there is a natural union. The merits of the architectural design, and the arrangement of halls, corridors, and apartments, with reference to the purpose of a building, and even the durability and propriety of structural parts, should rightly, all be taken into account in advocating measures involving a large outlay of money. We should consider not *merely* the use of so much superficial space, whether as a means of doing an essential good to the public mind, or of benefiting our artists; but to ensure the efficient attainment of *such* objects, we must consider also, whether the place of depositary and the framework are suitable to, and worthy of, the picture and the group. We therefore, must not disregard the exception which may be taken to our suggestions, out of the great number of opinions expressed adverse to the merits of the Mansion House as a work of architecture, and we are the more induced to devote some little space to showing of what character these have been, because it will afford us at the same time, an opportunity of estimating further what have been the opportunities, and what the nature of the encouragement, afforded to Art by the city authorities.

Until the reign of George II., it is said in Britton and Pugin's "Public Buildings of London," the Lord Mayor had no exclusive habitation,—although there is a house, we think, in Leadenhall-street, now occupied as offices, with remains of elaborate decoration internally, and which is believed to have been formerly, the official residence. The writer in the work, states that the Lord Mayor was previously accommodated at one of the halls. However, great inconvenience appears to have been felt, and therefore, in 1734, it was resolved by the Court of Common Council, that the sum of 18,000*l.*, arising from the fines of those who had declined to serve the office of sheriff, should be devoted to the expense of building a Mansion House, and that the sum in question should in the mean time "be vested in the three per cent. annuities, and the growing interest thereon added to the capital every year." A committee was appointed, composed, like committees "of taste" and selection, at this day, of men not particularly conversant with the subjects which had to come before them. Nevertheless, many architectural designs were offered; and of some of these, engravings have been published. Lord Burlington sent an original design by Palladio, and the editor of Ralph's "Critical Review of the Public Buildings of London, 1781," tells a story not very creditable to the committee, in reference to it:—"The first question in court," says he, "was not whether this plan was proper, but whether this same Palladio was a freeman of the city or no? On this great debate ensued, and it is hard to say how it might have gone, had not a worthy deputy risen up and observed gravely, that it was of little consequence to discuss the point, when it was notorious that Palladio was a Papist, and incapable, of course. Lord Burlington's proposal was then rejected *nem. con.*, and the plan of a freeman and a Protestant adopted in its room." Such are the unfortunate obstructions which have been needlessly placed to retard the progress of Art, and to delay indefinitely the realisation of the delights—the positive blessings, it is not too much to say—to society and to man, which are assuredly united with it; and such ignorance and perversity are not yet extinct near, or far beyond the sound of Bow-bell. Let us hope that the present race of city authorities will be prepared to develop these advantages, as we have endeavoured to show, they are able.

The architect chosen was George Dance, and the corner stone of the building was laid on October 25th, 1739. With regard to the merit of the design, we have already hinted at our opinion upon matters of detail, and have allowed that we should go somewhat deeper into the question, before recommending an elaborate system of enrichment.

Our present subject, indeed, has to do with the art of architecture proper, only inasmuch as the other arts form part of that art with which, as we have urged, they have, in the best periods, when exercising their highest office, been interwoven. But, we must not shrink from stating opinions shared by high professional authorities, which would go far to oppose all suggestions for the enrichment of such a building. For example, the writer from whom we last quoted, says, speaking of the architect,—"The man pitched upon was originally a shipwright; and to do him justice, he appears never to have lost sight of his first profession. The front of his Mansion House has all the resemblance possible to a deep laden Indian, with her stern-galleries, and gingerbread work. The stairs and passages within, are all ladders and gangways, and the superstructure at top answers pretty accurately, to the idea we usually form of Noah's ark." This superstructure, our readers no doubt recollect, was a few years since, removed. The writer in "Britton and Pugin's London," calls the building "sombre and ungraceful." Walpole in the "Anecdotes of Painting," &c., says, that Lord Burlington—who we are told, had every quality of an artist except envy, and who, if so, could have no resentful feeling at the rejection of his, or Palladio's design—being consulted by the citizens for a proper person to carve the bas-relief in the pediment, replied, "that anybody could do well enough for such a building." With these views the general opinion would appear to coincide; but the "enlightened British public" is, unfortunately, in regard to Art, but little qualified to judge, and generally adopts opinions upon buildings, in what has been not inaptly styled the "follow-my-leader" fashion, and without the *quasi* merit of consistency in error,—and has so decried works of unquestionably higher interest than the Mansion House.—We think it quite consistent with sound criticism to be animated by a more generous spirit.

However, our own opinion of the chief features in the exterior, would not accord with that which might be presupposed from the unquestionable ability of the architect. Even our great repugnance to any interference with works which have been the subject of deep thought and study by able minds and hands, (such interference as we see now at the Royal Exchange,) and our conviction of the value to new art, even of works which may perchance be thought, on the score of taste, to require alteration, will not allow us to regret the removal of the singular feature which has been likened to "Noah's Ark," and sometimes called "The Mayor's (Mare's) Nest."

The principal front, as to the portico, must be considered to have anticipated many of the defects of the later school of (so called) "revived" Greek architecture, and there is a clumsiness about many of the details, not compensated for by very great study of general proportions, or by the elaborate ornamental work which the building in parts displays. Still, when cleaned, as we saw it a few years since, it lost much of the "sombre" appearance at least, of which the critic complains; and no doubt, to many less immediately interested than ourselves in the art of architecture, acquired an interest before unthought of, and such as is now equally concealed in other buildings, under the unmitigated deposit of "the smoke nuisance."

But, we say at once, that could we discern any probability that the municipality of London would, in place of the present Mansion House and Guildhall, speedily provide one edifice worthy to be compared with the Hotel-de-Ville at Paris, or to be named with the Houses of Parliament, we should prefer devoting our

available space to such opinions as we could offer, upon the best means of procuring a satisfactory design, and to urging that the new buildings should be completed with all the embellishments which the Arts could supply. At present, from the associations connected with the Guildhall, we are disposed rather to recommend, that that existing building should be completed and preserved, than that a new edifice should be built for general objects elsewhere, the old one being neglected or destroyed. For a new building even for one purpose, the cost of ground would be an important consideration.

We have now to consider, not a town-hall, but a building which is ostensibly a residence alone. We believe the present Mansion House, with little alteration, might be made efficiently and worthily to serve its purpose, as a place for the exercise of the hospitality of the City of London. A moderate annual outlay might in a few years, enrich the building with a considerable number of good works of Art, but we fear it could not be expected, that a large sum would be disbursed at once for a *building* whilst one exists. But at worst, or we might say at best, the edifice can but be transferred to some other civic purpose, or become the hall of a City company; therefore (although the question of the sufficiency of the existing building should not be disregarded) our suggestions may in any case hold good,—whilst at the very threshold of our general subject, we have shown how vast a field the halls and apartments of a chief municipal building would afford for works of painting and sculpture.

In the course of what we have had to say, we ventured then, to offer suggestions for the improvement of the architecture, for the consideration of the architect who might be employed; and we have no doubt that Mr. Bunning would be able, not only to add to the convenience and beauty of the building, but to realise the conception of the original architect, and to provide a fitting local habitation for the Arts; and, viewing the matter upon that basis, we are not to consider what we have already got as of no merit, nor should we disregard the danger of a greater mistake from the system of architectural competitions.

Thus, with the aid of much greater space than we can spare in future, we have, we trust, proved, that there is one public body in this country, which it especially behoves to put in operation those great influences which the Arts can exert for the moral and intellectual culture, and the benefit of the world at large. We deem the cultivation of Art an element in that progress towards perfectibility in society, and in the nature of man, upon the fact of which the soundest thinkers, as well as the most benevolent and the best individuals are agreed—an element as essential as the cultivation of any science which has contributed to the wonderful facts of the nineteenth century. With so great a cause, we might indeed fear, that our advocacy had not been commensurate with the earnestness and extent of our sincere convictions; but the multitude of readers we address will, we think, feel sufficiently that the corporation of the city of London, by its position in the capital of a nation which assumes the chief work of civilisation throughout the globe, entrusted with important social duties,—possessing extensive influence, abundant means and opportunities, and even buildings, already provided, and not merely convertible, but positively specially designed for, and incomplete and unsatisfactory *without* works of Art—we say to such a body will it be deemed, that the obligation exists to complete such a building as the Mansion House, with a fitting number of excellent works of painting and sculpture.

The structure in the most restricted sense—will not be worthy of "The Dignity and Opulence of the City of London," until a return visit from the Prefect of the Seine, can be paid to something better than blank walls. The real extravagance of a thousand yards of fluted calico, tastefully draped for the occasion, and going next day to the rag merchant, the common system of supplying the deficiency of decoration in our

* Lord Orford's Works, vol. III., 4to, p. 488.

matter—we think a serious fault, and in fact in that particular, a wasteful expenditure of material,—for surely size is an element of grandeur, and when really existing, should not be concealed. The "thick-set" arrangement of the columns also, gives a character much too massive for an interior, and the niches are so much in the dark, that we fear good marble statues will by many persons be considered thrown away. The ceiling which is arched, and richly banded and coffered—either has the objectionable segmental form, or is not stilted to free it from the projection of the cornice. We should probably find on investigation, that the original ceiling was different. One account states that there were galleries above the cornice. The windows, which are merely at the ends as shown, have a little very indifferent stained glass, and as the light, though not excessive, is not arranged in the most pleasing manner, it might be well to glaze them entirely with stained glass. The painting and gilding is of the character described elsewhere. There are some ornamented panels at the ends, which would be suitable for frescoes, and there are also panels above the niches, but their position is now too dark. It may however be matter for consideration, whether the structure would allow increased light to be got in those situations, and for the statues. At the ends, some further surface for Arabesque or decorative painting might be found, as in the blank space round the window-arch. The mirrors should be more completely united with the structural architecture.

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Now, this room—the principal place for interviews—might be made one of the most beautiful parts of the building. The panels both of ceiling and walls, are well adapted for paintings, if some maps could be removed, and a case for papers be exchanged for dwarf cupboards.* The clock on the chimney-piece, with little alteration, might stand in the break of the pediment, and the square panel would then be available. A method of lighting might be devised without the mistake of suspending a chandelier from the middle of an oblong panel, and thus, by very few and simple structural alterations, the space which was originally provided, would be free for the addition of works of art.

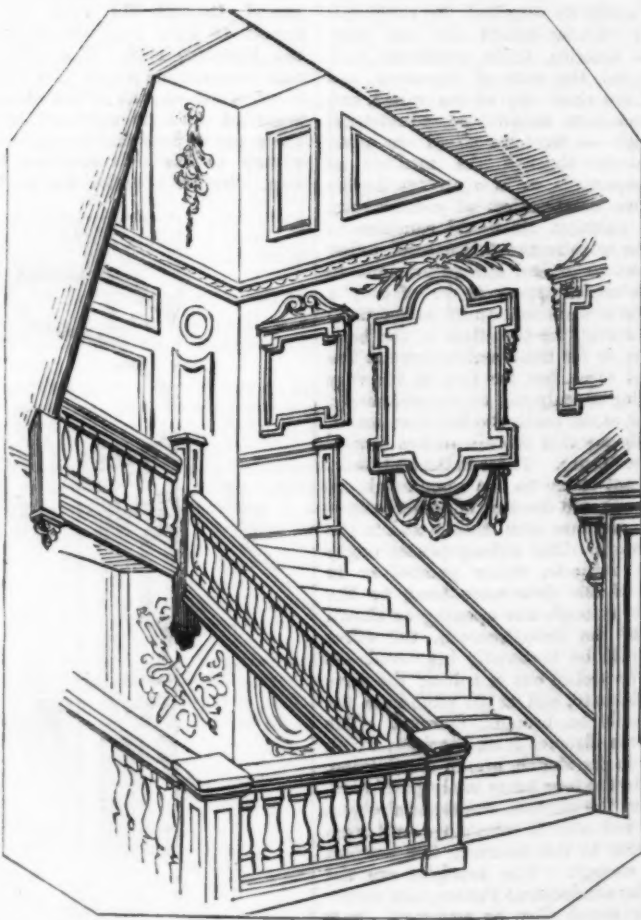
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panelled,—the cove enriched with festoons. Gilding is not here so obtrusive as elsewhere, and the room requires merely some improvement in its chromatic treatment, with perhaps two or three small painted subjects in the ceiling, to become a very beautiful feature in the interior.

But, we have yet to say that here at length, we found a large and important picture, perhaps not a work of high Art, but interesting as an historical record, the more so as the figures are said to be all portraits. We could not learn the name of the artist. The subject is "George III. entering the City after the Peace of Amiens." The painting was discovered two or three years ago in some out of the way corner, and has been cut up to make a large folding screen. Any better work which may still be concealed, we hope will remain so, till beyond the danger of similar treatment.

The ball-room on the second floor, now only used occasionally as a supper room, we may briefly describe as a large apartment—with a gallery round leading to the attic—richly decorated with ornament in relief. It extends over the present justice room, the hall, and the Venetian parlour. The heavy brackets and the arrangement of gallery which cuts across the arch of the window at the end, might be materially improved. There are several large panels, most conveniently placed for paintings. The ante-room and the Lord Mayor's private apartments, some of them apparently in good taste, would well deserve examination with a view to enrichment.

The original plan of the building had an amount of space devoted to staircases, which could not have been desirable,—especially considering that no one of them contributed a



THE PRINCIPAL STAIRCASE.

feature to the principal part of the interior—a statement which may be more completely acquiesced in, when we say that old plans show a fourth staircase, so large as to occupy the

whole area of the present south drawing-room in the plan which we gave.

The staircases are all very elaborate; they are panelled and finished up to the ceiling at the top, and there is no important difference between those used as back staircases, and the principal one shown in the sketch, except that the latter has much gilding. If the artist could

* Since this was written the report has appeared, which certainly gives colour to the statements.—Ed.

* Whilst recommending decoration for ceilings, we must not be understood to approve of large historical paintings, which are there painful to look at, and are so thrown away.

not take in four stories at a glance, a mere walk up and down stairs, is sufficient to show that the architect provided for a large display of works of Art. The "tenantless" frames do certainly *yawn* for the tenants which have never been there. Some of these frames might be filled with reliefs; and the deep window openings might receive works of Art, both here and in the entrance-hall.

We have been led, thus, as we foresaw, to go beyond what might seem the strict limits of our subject, and in the course of our notice, to treat of the particular art of architecture, by the impossibility of separating things between which, we say, there is a natural union. The merits of the architectural design, and the arrangement of halls, corridors, and apartments, with reference to the purpose of a building, and even the durability and propriety of structural parts, should rightly, all be taken into account in advocating measures involving a large outlay of money. We should consider not *merely* the use of so much superficial space, whether as a means of doing an essential good to the public mind, or of benefiting our artists; but to ensure the efficient attainment of *such* objects, we must consider also, whether the place of depositary and the framework are suitable to, and worthy of, the picture and the group. We therefore, must not disregard the exception which may be taken to our suggestions, out of the great number of opinions expressed adverse to the merits of the Mansion House as a work of architecture, and we are the more induced to devote some little space to showing of what character these have been, because it will afford us at the same time, an opportunity of estimating further what have been the opportunities, and what the nature of the encouragement, afforded to Art by the city authorities.

Until the reign of George II., it is said in Britton and Pugin's "Public Buildings of London," the Lord Mayor had no exclusive habitation,—although there is a house, we think, in Leadenhall-street, now occupied as offices, with remains of elaborate decoration internally, and which is believed to have been formerly, the official residence. The writer in the work, states that the Lord Mayor was previously accommodated at one of the halls. However, great inconvenience appears to have been felt, and therefore, in 1734, it was resolved by the Court of Common Council, that the sum of 18,000*l.*, arising from the fines of those who had declined to serve the office of sheriff, should be devoted to the expense of building a Mansion House, and that the sum in question should in the mean time "be vested in the three per cent. annuities, and the growing interest thereon added to the capital every year." A committee was appointed, composed, like committees "of taste" and selection, at this day, of men not particularly conversant with the subjects which had to come before them. Nevertheless, many architectural designs were offered; and of some of these, engravings have been published. Lord Burlington sent an original design by Palladio, and the editor of Ralph's "Critical Review of the Public Buildings of London, 1781," tells a story not very creditable to the committee, in reference to it:—"The first question in court," says he, "was not whether this plan was proper, but whether this same Palladio was a freeman of the city or no? On this great debate ensued, and it is hard to say how it might have gone, had not a worthy deputy risen up and observed gravely, that it was of little consequence to discuss the point, when it was notorious that Palladio was a Papist, and incapable, of course. Lord Burlington's proposal was then rejected *nem. con.*, and the plan of a freeman and a Protestant adopted in its room." Such are the unfortunate obstructions which have been needlessly placed to retard the progress of Art, and to delay indefinitely the realisation of the delights—the positive blessings, it is not too much to say—to society and to man, which are assuredly united with it; and such ignorance and perversity are not yet extinct near, or far beyond the sound of Bow-bell. Let us hope that the present race of city authorities will be prepared to develop these advantages, as we have endeavoured to show, they are able.

The architect chosen was George Dance, and the corner stone of the building was laid on October 25th, 1739. With regard to the merit of the design, we have already hinted at our opinion upon matters of detail, and have allowed that we should go somewhat deeper into the question, before recommending an elaborate system of enrichment.

Our present subject, indeed, has to do with the art of architecture proper, only inasmuch as the other arts form part of that art with which, as we have urged, they have, in the best periods, when exercising their highest office, been interwoven. But, we must not shrink from stating opinions shared by high professional authorities, which would go far to oppose all suggestions for the enrichment of such a building. For example, the writer from whom we last quoted, says, speaking of the architect,—"The man pitched upon was originally a shipwright; and to do him justice, he appears never to have lost sight of his first profession. The front of his Mansion House has all the resemblance possible to a deep laden Indianman, with her stern-galleries, and gingerbread work. The stairs and passages within, are all ladders and gangways, and the superstructure at top answers pretty accurately, to the idea we usually form of Noah's ark." This superstructure, our readers no doubt recollect, was a few years since, removed. The writer in "Britton and Pugin's London," calls the building "sombre and ungraceful." Walpole in the "Anecdotes of Painting," &c., says, that Lord Burlington—who we are told, had every quality of an artist except envy, and who, if so, could have no resentful feeling at the rejection of his, or Palladio's design—being consulted by the citizens for a proper person to carve the bas-relief in the pediment, replied, "that anybody could do well enough for such a building."* With these views the general opinion would appear to coincide; but the "enlightened British public" is, unfortunately, in regard to Art, but little qualified to judge, and generally adopts opinions upon buildings, in what has been not inaptly styled the "follow-my-leader" fashion, and without the *quasi* merit of consistency in error,—and has so derided works of unquestionably higher interest than the Mansion House.—We think it quite consistent with sound criticism to be animated by a more generous spirit.

However, our own opinion of the chief features in the exterior, would not accord with that which might be presupposed from the unquestionable ability of the architect. Even our great repugnance to any interference with works which have been the subject of deep thought and study by able minds and hands, (such interference as we see now at the Royal Exchange), and our conviction of the value to new art, even of works which may perchance be thought, on the score of taste, to require alteration, will not allow us to regret the removal of the singular feature which has been likened to "Noah's Ark," and sometimes called "The Mayor's (Mare's) Nest."

The principal front, as to the portico, must be considered to have anticipated many of the defects of the later school of (so called) "revived" Greek architecture, and there is a clumsiness about many of the details, not compensated for by very great study of general proportions, or by the elaborate ornamental work which the building in parts displays. Still, when cleaned, as we saw it a few years since, it lost much of the "sombre" appearance at least, of which the critic complains; and no doubt, to many less immediately interested than ourselves in the art of architecture, acquired an interest before unthought of, and such as is now equally concealed in other buildings, under the unmitigated deposit of "the smoke nuisance."

But, we say at once, that could we discern any probability that the municipality of London would, in place of the present Mansion House and Guildhall, speedily provide one edifice worthy to be compared with the Hotel-de-Ville at Paris, or to be named with the Houses of Parliament, we should prefer devoting our

available space to such opinions as we could offer, upon the best means of procuring a satisfactory design, and to urging that the new buildings should be completed with all the embellishments which the Arts could supply. At present, from the associations connected with the Guildhall, we are disposed rather to recommend, that that existing building should be completed and preserved, than that a new edifice should be built for general objects elsewhere, the old one being neglected or destroyed. For a new building even for one purpose, the cost of ground would be an important consideration.

We have now to consider, not a town-hall, but a building which is ostensibly a residence alone. We believe the present Mansion House, with little alteration, might be made efficiently and worthily to serve its purpose, as a place for the exercise of the hospitality of the City of London. A moderate annual outlay might in a few years, enrich the building with a considerable number of good works of Art, but we fear it could not be expected, that a large sum would be disbursed at once for a *building* whilst one exists. But at worst, or we might say at best, the edifice can but be transferred to some other civic purpose, or become the hall of a City company; therefore (although the question of the sufficiency of the existing building should not be disregarded) our suggestions may in any case hold good,—whilst at the very threshold of our general subject, we have shown how vast a field the halls and apartments of a chief municipal building would afford for works of painting and sculpture.

In the course of what we have had to say, we ventured then, to offer suggestions for the improvement of the architecture, for the consideration of the architect who might be employed; and we have no doubt that Mr. Bunning would be able, not only to add to the convenience and beauty of the building, but to realise the conception of the original architect, and to provide a fitting local habitation for the Arts; and, viewing the matter upon that basis, we are not to consider what we have already got as of no merit, nor should we disregard the danger of a greater mistake from the system of architectural competitions.

Thus, with the aid of much greater space than we can spare in future, we have, we trust, proved, that there is one public body in this country, which it especially behoves to put in operation those great influences which the Arts can exert for the moral and intellectual culture, and the benefit of the world at large. We deem the cultivation of Art an element in that progress towards perfectibility in society, and in the nature of man, upon the fact of which the soundest thinkers, as well as the most benevolent and the best individuals are agreed—an element as essential as the cultivation of any science which has contributed to the wonderful facts of the nineteenth century. With so great a cause, we might indeed fear, that our advocacy had not been commensurate with the earnestness and extent of our sincere convictions; but the multitude of readers we address will, we think, feel sufficiently that the corporation of the city of London, by its position in the capital of a nation which assumes the chief work of civilisation throughout the globe, entrusted with important social duties,—possessing extensive influence, abundant means and opportunities, and even buildings, already provided, and not merely convertible, but positively specially designed for, and incomplete and unsatisfactory *without* works of Art—we say to such a body will it be deemed, that the obligation exists to complete such a building as the Mansion House, with a fitting number of excellent works of painting and sculpture.

The structure in the most restricted sense—will not be worthy of "The Dignity and Opulence of the City of London," until a return visit from the Prefect of the Seine, can be paid to something better than blank walls. The real extravagance of a thousand yards of fluted calico, tastefully draped for the occasion, and going next day to the rag merchant, the common system of supplying the deficiency of decoration in our

* Lord Orford's Works, vol. III., 4to, p. 498.

buildings, must give place to the greater economy, and greater beauty of works in painting and sculpture of the highest class,—decoration, not in the fashionable style of this day, or that, but in itself, and in the arts which it may enshrine, a never-failing source of delight. Surely, to sit at dinner in such a hall as we might have, to men in the least degree free from the grossness of appetite, could not be without some gratification of an intellectual kind—some reflection from the intellect which contributed to the beauty and instructive power, of so noble a work of architecture, painting, and sculpture, as we might behold.

METALS AND THEIR ALLOYS,

AS THEY ARE EMPLOYED
IN ORNAMENTAL MANUFACTURE.

CASTINGS IN BRONZE.

Two articles have been already devoted to the consideration of the alloys of copper, (*Art-Journal*, 1852, pp. 74 and 149.) The last of these was directed mainly to the consideration of the manufacture of bronze, of which compound metal, as employed for ornamental casting, a little more remains to be said. Considerable confusion has arisen from writers speaking without consideration of bronzes and brasses, sometimes meaning one and sometimes the other. The term brass appears to have been formerly employed to signify any bright-coloured shining metal, and it was frequently applied to that compound of copper and tin which we now designate bronze. The Corinthian brass was not a compound of zinc and copper, which constitutes the brass of the present day, but a mixture of silver and copper. The story of its production is, that when L. Mummius sacked Corinth, all the statues of gold and silver and copper with which that city abounded were melted together by the extreme fierceness of the fire. This mixed metal was afterwards found amidst the ruins of that fine city, and made by the artists of that day into statuettes and vases. It was then discovered that this bronze was very superior to the ordinary brasses and bronzes; the utmost labour was bestowed in chasing and engraving it, and in every way the Corinthian metal became very celebrated amongst the luxuriant Romans. Analysis proves to us that the Corinthian bronze was a mixture of silver and copper, but there is no evidence of gold being found in any of the specimens which have come down to us. In some experiments which were made at the Museum of Practical Geology for the Mint a few years since, attempts were made to alloy copper with gold, but in every experiment the gold was nearly all rejected by the copper in cooling. In many examples this separation was most remarkable. We may, therefore, infer that the statements of those who say gold enters into the composition of the Corinthian bronze are not to be depended on.

Many of the works of Benvenuto Cellini were in bronze, but a considerable number of the ornamental castings of the time of this artist were of brass. Monumental brasses were very common during a long period, but the use of brass for statuary does not appear to have prevailed generally. In this country there does not appear to have existed at any time any great taste for metallic statues. In Westminster Abbey, and some few other churches, we have examples of metallic statues it is true, but nearly all of them appear to have been painted, gilded, and enamelled. Within the present century, the best works in bronze to be found in this country have been executed. It is not many persons who are familiar with the process

of casting a statue in metal, a brief description of it may therefore prove instructive.

Bronze statues are not cast solid; it is an object to save as much metal as possible, and it is not desirable to increase the weight of the statue by having a large quantity of useless material present. Hence the mould may be stated to consist of three parts—the core, the wax, and the cement, or shell. The core is the centre of the figure; this is a rude representation of the object intended to be cast, carefully adjusted as to size over every part. Where a colossal statue is intended, this is supported by iron framings. The rude outline statue, as we may call it, is usually formed of a mixture of plaster of Paris, brick-dust, and a tenacious clay, which is, when constructed, thoroughly dried in an oven. Sometimes this core is covered with a layer of wax, which is in no part less than an inch in thickness. The artist now works out his design with great care, the perfection of the finished work depending entirely upon the degree of excellence with which this portion of the task is executed. The entire form of the statue is represented in the wax, and, therefore, upon this the skill of the artist is exerted. When all is complete, the last coat or shell is given. This is, of course, in the first instance laid on with great care, and it is composed of some material which will fill with accuracy every fine line, and set, or become solid without suffering any sensible distortion from unequal shrinking. It is generally composed of clay and powdered crucibles. These materials are dried, very finely powdered, sifted, and then mixed to the consistence of a thin cream with water. This mixture is carefully spread on in a series of layers, until the required thickness is obtained, which varies of course with the size of the casting. After this, a very thick coating of a coarser composition is applied, and the whole firmly fixed in a properly prepared grate, and a fire being kindled, all the wax is melted out, and the clay thoroughly dried. It is sometimes easier to proceed in another manner. It is desired to produce a fac-simile of an existing statue. Of this a cast is taken, by means of plaster of Paris, and this being cut in sections, is carefully removed. The moulding wax is rolled out into pieces of the most uniform thickness, and cut into thin strips. The workman now applies the wax to the several sections of the mould, pressing it with his tools into every part; or, in some cases, castings in wax are made in the moulds;—whichever method is adopted, the wax is applied carefully to, and joined together upon, the core, proceeding usually from the feet upwards, and filling up every space with a liquid cement. It will be seen, whichever method is adopted, that the form of the statue is composed entirely of wax, and the thickness of the wax between every part of the core and the shell regulates the quantity of metal ultimately to compose the statue. When the wax is melted out, the shell and the core would fall together, but for a provision which is made by adjusting pieces of metal in the process of putting the parts together, for the purpose of preventing this. The mould being thoroughly dried—and to do this it is necessary that it should be for some time exposed to a temperature of 340° or 350° of Fahrenheit's thermometer—it is placed in the casting-pit, and communication made with the furnace, or furnaces, and the metal is made to flow out at once, and fill the mould. In large castings it has ordinarily been the practice to cast in parts, and unite the sections afterwards by pouring fused metal into the joints. Recently, however, several attempts have

been made to cast large bronzes in one piece; the most successful effort of this kind being the large bronze statue of Sir Robert Peel.

After the casting has been completed, all the asperities and superfluous portions of metal have to be cut away, and the final finish given to the production. This finishing demands the eye of an artist to guide the hand of the artisan, and it is in these operations that the workmen of the Continent at present far excel those of England. It has long been the practice to entrust this character of work to artist-workmen, or men who have been educated in the industrial schools at the same time as artists and as artisans. Any careful workman may execute from the copy furnished by, or at the bidding of, an artist, but there are lines which indicate *feeling*—a mysterious something—which will be wanting, to give at once life and elegance to the work. It appears, however, we are on the eve of a great change in this respect. It is acknowledged now that Art-manufacture, or practical Art, is an essential part of our educational system, and we may hope to see it fully carried out in the course of a few years. The bronzes then of the French will no longer stand superior to those of the English, unless, in our over eagerness to be practical, we forget the necessity of being poetical. At the same time as we cultivate the mind in the rules of Art, we must not neglect those higher principles which cannot be reduced to rule. Symmetry may be taught in the schools, but the creative faculty can only be quickened, it cannot be produced. Upon this, however, must depend our future excellence; therefore, let us not forget, in studying the materialities of form, the idealisations upon which depends, under every circumstance, the creation of the beautiful. The composition of the bronze for statues is that already given, some founders adding small quantities of lead for the purpose of producing a greater degree of fluidity than the bronze without it possesses.

In the production of medals it very rarely happens that bronze is employed, although that name is applied to them. For example all the medals struck in commemoration of the Great Exhibition, are called bronze medals. They are however all struck from well annealed copper, the hardness of bronze preventing the impression made by the steel die being so sharp and well defined as when the softer metal is employed. These are bronzed by bringing the metal to a certain heat and rubbing the surface with peroxide of iron. This is formed by exposing the sulphate of iron—*copperas*—to a red heat, the sulphuric acid is dissipated, and the iron peroxidised remains behind. This substance is similar in its character to the ordinary jeweller's rouge.

Iron and zinc castings are often bronzed on the surface by applying various chemical preparations, usually containing a salt of copper, such as the acetate of copper or verdigris, and not unfrequently also some ammoniacal salt.

While on the subject of casting it must not be forgotten that Sir F. Chantrey introduced a very beautiful method of producing copies of foliage in metal of the more delicate kind, by employing the natural leaves or branches as the model.

This process was to carefully adjust in a box the branches, leaves, or flowers which he desired to copy, and then pour in some Plaster of Paris, so thin, that it flows freely over every part, care being taken that no air-bubbles accumulate, and, by a little shaking, that the plaster flows into every crevice. The plaster is then allowed to set,

and when perfectly dry it is exposed to such a heat as will thoroughly char the vegetable matter. The small quantity of charcoal left behind is easily shaken out and then the metal in a very fluid state is poured in. It of course finds its way through every part, and when solid, the mould being broken, the metal will be found to yield a very perfect representation of the original production. We have seen some works executed in this way than which nothing can well be more beautiful. Electrotypes specimens of a similar character formed on the leaves have been made in some instances in the moulds into which the metal has been subsequently cast, but this gives some little additional thickening of the object; yet there is much beauty in vegetable products thus prepared. Of late, very great attention has been paid to small ornamental brass and bronze castings. The ornaments which we find on stoves, and other similar articles, are usually cast in sand. Many of them are bronzes, but more commonly they are brasses.

It is usual to give an artificial colour to bronzes by the application of a lacquer or varnish, when they are to be exposed to the action of the atmosphere. No greater mistake than this can be made. All resinous substances, of whatever kind, undergo slow decomposition under the combined influences of light and air. The result of this is the falling off in crusts from the surface of the statue of the material which has been applied, and in the course of time the statue presents a strange and mottled appearance, which is only removed by the continued action of atmospheric changes. If the bronze, in its natural state, which may be said to be that of a brown brass, is exposed to air, it very soon takes a natural colour, which it retains without change, this colour depending upon a slight oxidation of the surface, by which the under parts are protected from any further change. In the bronzes of the Nelson Column, in Trafalgar-square, we have still to endure differences of colour which are far from pleasing. Mr. Carew, whose bronze was the earliest in its place, applied the ordinary varnish at first, but disliking the effect produced, he caused it to be entirely removed, by washing the metal with caustic soda, and leaving the unprotected metal to take its own colour. This it has now done, and its tone is of that fine dark olive brown which is universally admired in bronzes; the other examples will be found to be in the transition state; at least another year is required to make these productions uniform in tone. It not unfrequently happens that we find considerable want of scientific knowledge in the manner of fixing bronze statues, or other works, in situations where they are exposed to the changes of the climate. Lead and iron are often employed as fastenings, and for other purposes, without their being in any way protected. These, in contact with the bronze, form galvanic pairs, and, consequently, one of the metals is very rapidly destroyed. On this subject our great English chemist, Sir Humphry Davy, writes, "Ten parts of copper to one of tin is an excellent composition for a work upon a great scale, nor do I believe any proportion can be better. There is no fear of any decay in the iron arms which may be arranged around a bronze statue, provided they can be preserved from contact with moisture; but, if exposed to air and moisture, the presence of the bronze will materially assist their decay. Whenever iron is exposed to air, it should, if possible, be covered with a thin layer of bronze. Where the iron touches the foundation of lead, it should, in

like manner, be covered either by lead or bronze. A contact between metals has no effect of corrosion, unless a voltaic circuit is formed with moisture, and then the most oxidisable metal corrodes; and iron corrodes rapidly both with lead and bronze." Through want of attention to some of these points, we find chemical changes doing their work of destruction. From some recent productions in bronze in this country, we may fairly congratulate ourselves that they indicate an advance in the direction of that excellence in Art to which we should aspire.

At the same time as speaking of bronze proper, it is important that attention should be directed to the beautiful reproductions of the works in the Vatican, and other remains of ancient Art, which the Messrs. Elkingtons are obtaining in electrotypes-copper, which is afterwards bronzed. Facsimiles of the originals are obtained by precipitating the metal into gutta-percha, and elastic moulds which are obtained on the spot by Dr. Braun, to whose papers on the reproductions of ancient Art, in our Journal, our readers are referred.

When the demand for these subjects shall have increased to an extent to render the manufactory of them a business of importance, we may expect that the cost of production will be greatly diminished, and consequently the price at which they may be obtained by the public comparatively reduced. To place good Art within the limits of all, is the point towards which all our efforts should tend. By doing this we introduce the element which is required to give the necessary—the healthful check—to the mechanical tendencies of the age.

As a result of the Great Industrial gathering of last year, it has sprung into a fashion to advocate a purely industrial instruction. Although convinced that such a system is required in a great commercial manufacturing country like England, it is of the utmost importance to the well-being of the country, that the education be not entirely—coldly—industrial. The imagination of man is one of the great sources of happiness, the great promoter of virtuous action: all that is good and great spring from a purely cultivated imagination; all that is beautiful and refined has its rise in the poetic aspirations of the human mind; let us not therefore "crib, cabin, and confine" the heaven-born element of human joy—that spiritual essence which liveth within and around us, antedating those refined enjoyments, which the highest, the divinest intelligencies anticipate the enjoyment of. To all useful knowledge, to all industrial instruction, let us lend our aid, but at the same time let us not forget there are refinements of mind, which are not merely useful,—that there are elevations of thought which cannot be subdued to the purely industrial,—but which give to man his highest, his holiest attributes, and lift him above the littlenesses of humanity, which like the Lilliputian threads chain the moral Gulliver down to the dust.

ROBERT HUNT.

THE PRIZES OF THE ART-UNION.

THE selection by the prize-holders of the Art-Union was opened to private view on Saturday, August 6th, according to annual custom, at the gallery of the British Artists. The number of prizes is 144, consisting entirely of pictures and drawings, no sculptured work having this year been selected; at which no surprise can be felt, the collection of sculpture

having this year been so meagre. Nearly all the best pictures having been disposed of on the day of private view, or painted to commission, it would be difficult for one even skilled in Art to select satisfactorily from the remainder; in such case, the greater the knowledge the greater the difficulty: the chances are therefore few in favour of an unskilled prizeholder, who is bent upon selecting a picture exactly the presumed equivalent of his prize. He does not yet know that the forty or fifty pound picture which he selects only because it reaches in price the exact amount of his allotment, may be worth really only forty or fifty shillings; whereas, perhaps, by the selection of a lower priced work, with the sacrifice of the balance, he might become possessed of a work which hereafter would be worth more than double the sum given for it. We are led to this observation by a comparison of the works chosen by prizeholders who will have their bond and nothing but their bond, and those which evidently have been selected in good taste, or under good advice. The principal prize, that of 200*l.*, is "Our Saviour with the Woman of Samaria," by G. Cornicelius, a German artist. The picture was No. 148 in the Royal Academy, and hung in the East Room: it is large, and throughout a marked imitation of an old picture. The figure reminds us strongly of Titian's version of his one well-known model, and the head of the Saviour is tame and expressionless; indeed the work is without one point of originality. Of the propriety of this selection we have one word to say. In the prospectus of the Society, which accompanies each catalogue, the object of the Society is said to be "to promote the knowledge and love of the Fine Arts, and their general advancement in the British empire, by a wide diffusion of the works of Native Artists." If therefore the artist be a foreigner, and we believe him to be so, this selection is an inconsistency. We are not illiberal, but if foreign pictures are chosen there should be some reserved decision; the work should at least be superior to any other native production at the same, or about the same price. One of the prizes of 150*l.* is a work by J. Tennant from the exhibition of the Society of British Artists, entitled "Father Thames, distant view of Milton Church; in the extreme distance, East Tilbury cliff and the Horndon Hills;" the second of the same amount is "The Foundling," by G. B. O'Neill from the Royal Academy. The prizes of 100*l.* are "The Action in which Van Tromp was killed, August 7, 1653," by W. A. Knell; a picture containing but few valuable points; "The Mother's Dream," by T. Brooks, and the "Village Letter Writer," J. G. Middleton. Those at 80*l.* are "A Flower Girl of Seville," F. Y. Hurlstone; "A Cool Retreat; a Scene at Wotton in Surrey," H. B. Willis; "Morning, Tintern Abbey on the Wye," G. Cole; "Leap Frog," W. Gill; "Lake Leman, Switzerland," T. Danby. "The Vesper Bell," T. Uwins, R.A. and "Ivy Bridge, Devonshire," H. Jutsum. Among those of 70*l.* is "The Magdalen," H. W. Phillips; which is seen here much more advantageously than in the Academy. It is however to be observed that on the right the canvass might well spare a foot or eighteen inches, the distant cavalry being advanced more into the picture. The force, depth, and earnestness of this work in a great degree, impoverishes those around it. The price of this picture is 140*l.*, the amount of the prize drawn is 70*l.* We congratulate the possessor on his choice, and compliment him on his spirit and liberality. Other 70*l.* prizes are "Returning from Church," W. Underhill, a picture from the National Institution; and "Glen Nevis, Invernesshire," W. Bennett, from the New Water-Colour Gallery.

The collection shows a preponderance of landscape, but the average is superior to that of the recent exhibitions of the Art-Union. The total amount subscribed for the year ending the 31st of March, 1852, was 12,903*l.* being an increase of 143*l.* upon the sum collected during the preceding year, and the amount of the prizes was 6449*l.*, being an increase of 1791*l.* upon that of the previous year. This does not look like decay.

THE EXHIBITION SEASON.

THE exhibition term has closed, and it may be said with results in a great measure satisfactory, when it is remembered that the extraordinary occasion of last season must have absorbed largely of the means usually appropriated to the purchase of works of Art. The prosperity of the profession of Art is more tremulously susceptible of disturbance from remote causes than the well-being of any other vocation. Painters have as little to do with a general election as any class of men, but nevertheless a large section of them has been injuriously affected by the late dissolution of parliament; in short their profession is the first to suffer from the slightest social excitement, and the last to acknowledge a re-establishment. But yet with the usual amount of grumbling against public preferences, it is admitted that a very great proportion of the best works are sold. Not to speak of commissioned pictures, those which are first disposed of are generally productions of artists of a certain reputation. It is often a long time before patrons are taught to understand and relish meritorious originalities; these therefore having appended to them an unknown name, are overlooked until the expression of painters themselves begins to be heard in their favour. Such works at the end of the season most frequently become temporarily the property of dealers; this is the channel through which they come into the market. The éclat of possessing a picture by this or that celebrity operates injuriously towards the rising members of the profession; such works may be purchased with real enthusiasm, but in a majority of cases their true merits could not be signalled by their possessors, who see only the name written on the canvas. But merit is never without patronage, it were only to be wished that purchasers of works of Art could at once discriminate and pronounce for themselves without waiting to learn that the productions of men of promise were really "safe investments." The number of works of Art exhibited during the season forms a total of 4756, as the contents of professional exhibitions. The catalogue of the old masters at the British Institution, numbers 151, and that of the Amateur Society, 292. The number of works of Art exhibited for sale is incredible until we come to the indisputable figures, and during the last ten years the yearly increase has been at a large ratio, but the increase has served only to multiply rejections, because our older institutions have never contemplated increase. It has been said that the number of rejections by the Academy was nearly equal to the number that was hung. Where space is limited there must be a large remainder of unexhibited works, but many of the rejected pictures are so much superior to others that are hung, that it is difficult to estimate the scale whereby judgment is rendered. Setting aside all question of prices for uncommissioned pictures as resulting from ulterior agreement, the value of the works exhibited in the Royal Academy this year, at the low average of 40*l.* each, yields a result of 59,680*l.* The British Institution exhibited 544 works, which, at an average of 30*l.* each, gives 16,320*l.* And the Society of British Artists exhibited 670 productions, the registered value of which might be 19,000*l.* The value of the exhibition of the National Institution may be set down at 11,500*l.*; that of the Old Water Colour Society at 8000*l.*; and that of the New Society at 7000*l.* To these may be added 7000*l.* for the exhibition of sketches at the Old Water Colour Gallery, and the result is 128,000*l.* as the presumed value of works of Art professionally exhibited this season. Of this large sum it may be thought that but an inconsiderable per centage is immediately realisable; it is true that a great proportion of works returns to the hands of the artists, but not less true is it that every picture of a certain degree of excellence is sure to be sold, and even the inferior and ordinary classes of works are disposed of at a just equivalent. The annals of the Old Water Colour Society afford example of unparalleled success in exhibition; it frequently occurs that their sales leave, at the end of the season, but a

small proportion of their catalogue to return to the artists, and this remnant is, perhaps, immediately transferred to the portfolios of dealers. We have seen every work of Art that has been hung in the London exhibitions during the last fourteen years—a period memorable in the Art-history of our school, and which has produced works that must ever be remembered by the most unimpressible intelligence. These beautiful creations flit by us from year to year in increasing numbers, and, though not forgotten, are very rarely seen again. They are distributed, and even some of the most valuable serve to enhance small private collections of modern British Art, formed by persons who are gratified rather by the possession of such works than by the reputation of dilettante collectorship. The absurd and ignorant craving for works by the old masters has wrought its own cure—having been fittingly supplied by the admirable forgeries of Rome, Naples, Bologna, Florence, the *Quartier des Arts* in Paris, and the *Quartier des Arts* (that is, Wardour-street) in London: and with those who thus purchase a vulgar and a spurious distinction, there can be no sympathy, when they shall become convinced of the real value of their possessions. A new class of Art-patrons has of late years arisen; those who, seeking investments in pictures, suffer, as to their commercial hearts, transmutation into ardent lovers of the beautiful. But to revert to the exhibitions,—we find that 170 of the works in the Royal Academy are by members and associates of that body; the number is small, but we should be sorry to be compelled to estimate works of Art only numerically, were there not causes why we do not see more of the labours of those whose works it is always agreeable to contemplate. That there is a by-gone school in the Academy cannot be doubted. Every year affords us examples of the rapid declension of certain men who are but students of Art, standing in opposition to others who are yet disciples of nature. In allusion to the latter, the now aged Cornelius beautifully says, that "the mind of the oldest painter is yet fresh, as long as he listens to the dictates of nature." Evidences of effort are on the side of the younger members of the body, but from some others the bloom and odour of freshness have departed; and yet these believe that they are still rising; they do rise in one sense,—it is in the manner of those who are "shelved." The "outsiders" have this year had a greater share of the line and its adjacent spaces than we ever remember to have seen accorded to them; this is a contingency effected by the works in the Houses of Parliament. The quality of the figure compositions is immeasurably superior to the landscape pictures; indeed, of late years, the school has been retrograding in landscape, and in sculpture the catalogue is miserably deficient. Among us, busts and monumental compositions are the sculptor's staff of life; this is sufficiently shown this year. The great attraction to the sculpture cellar was its agreeable coolness; there were texts and even sermons in some of the monumental stone and plaster, but the poets had no corner there; even jaunty rhyme had been a relief. We are unwilling to signalise the so-called "pre-Raffaellite" element farther than to say, that when its professors thoroughly understand what they aspire to, their works—without the crude asperities which render them repulsive to all save a section of the speculative public—will receive ample praise for the merits by which they may be characterised. In the pretensions of this section of the profession there is nothing new; they essay to naturalise among us the feeling which was called "vor-Raffaellisch" by the students of the day forty years ago; by all of whom it has been abandoned, save by Overbeck, and by him practised only in a modified form. The architects have formed an exhibition of their own; this has given more space, but the architectural room is not considered a Wall-halla, by no means a Temple of Fame, but a hall of torture, not less to be deprecated than the Octagon. The exhibition without contained very many admirable productions, and of the majority of the Academy we may say, in the manner of Sir Roger de Coverley, that their productions, when we see them, would be the better of a little more enterprise.

RESIGNATION
OF THE PHOTOGRAPHIC PATENTS.

IN the *Art-Journal* we have from time to time urged the importance of releasing the art of photography from the incubus of patent restriction which has, since 1841, sat heavily upon it in this country. We saw a beautiful process, capable of being made in the highest degree useful, retarded in its progress. A discovery made in England was placed in such an anomalous position, that on the continent, where no such restrictions existed, improvements were rapid, while with us the art was at a stand-still.

Feeling most strongly the necessity of doing something by which a more favourable state of things should be brought about, several gentlemen—photographic amateurs—met at the *Art-Journal* office, and projected the formation of a Photographic Society. To do this it became necessary to consult the patentee, and the matter of arrangement fell into the hands of the following gentlemen: Sir Wm. Newton, Mr. Berger, Dr. Percy, Mr. Fry, Mr. Le Neve Foster, Mr. Robert Hunt, Mr. Goodeve, and Mr. Fenton, who had several interviews with Mr. Fox Talbot. That gentleman proposed to give a license to the society, that all its members might practise the art, but this was hampered by several conditions which were not generally approved of, and the matter fell to the ground; not, however, before those gentlemen had fully impressed upon Mr. Fox Talbot the necessity of his resigning his patent claims. Since that time the question has been submitted respectively to Sir John Herschel, Sir David Brewster, Professor Wheatstone, Mr. Babbage, and others, and from the correspondence which has been carried on between these scientific men and the patentee, we select the following letters, which appear in the *Times* of the 13th inst.—

No. 1.

London, July, 1852.

DEAR Sir,—In addressing to you this letter, we believe that we speak the sentiments of many persons eminent for their love of Science and Art.

The art of photography upon paper, of which you are the inventor, has arrived at such a degree of perfection that it must soon become of national importance; and we are anxious that, as the art itself originated in England, it should also receive its further perfection and development in this country. At present, however, although England continues to take the lead in some branches of the art, yet in others the French are unquestionably making more rapid progress than we are.

It is very desirable that we should not be left behind by the nations of the continent in the improvement and development of a purely British invention; and, as you are the possessor of a patent right in this invention, which will continue for some years, and which may, perhaps, be renewed, we beg to call your attention to the subject, and to inquire whether it may not be possible for you, by making some alteration in the exercise of your patent right, to obviate most of the difficulties which now appear to hinder the progress of art in England. Many of the finest applications of the invention will, probably, require the co-operation of men of science and skilful artists. But it is evident that the more freely they can use the resources of the art, the more probable it is that their efforts will be attended with eminent success.

As we feel no doubt that some such judicious alteration would give great satisfaction, and be the means of rapidly improving this beautiful art, we beg to make this friendly communication to you, in the full confidence that you will receive it in the same spirit—the improvement of Art and Science being our common object.

ROSSE.

C. L. EASTLAKE.

To H. F. Talbot, Esq., F.R.S., &c.,
Lacock-abbey, Wilts.

No. 2.

Lacock Abbey, July 30.

MY DEAR LORD ROSSE,—I have had the honour of receiving a letter from yourself and Sir C. Eastlake respecting my photographic invention, to which I have now the pleasure of replying.

Ever since the Great Exhibition I have felt that a new era has commenced for photography, as it has for so many other useful arts and inventions.

Thousands of persons have now become acquainted with the art, and, from having seen such beautiful specimens of it produced both in England and France, have naturally felt a wish to practise it themselves. A variety of new applications of it have been imagined, and doubtless many more remain to be discovered.

I am unable myself to pursue all these numerous branches of the invention in a manner that can even attempt to do justice to them, and, moreover, I believe it to be no longer necessary, for the art has now taken a firm root both in England and France, and may safely be left to take its natural development. I am as desirous as any one of the lovers of Science and Art, whose wishes you have kindly undertaken to represent, that our country should continue to take the lead in this newly-discovered branch of the Fine Arts; and, after much consideration, I think that the best thing I can do, and the most likely to stimulate to further improvements in photography, will be to invite the emulation and competition of our artists and amateurs by relaxing the patent right which I possess in this invention. I therefore beg to reply to your kind letter by offering the patent (with the exception of the single point hereafter mentioned) as a free present to the public, together with my other patents for improvements in the same art, one of which has been very recently granted to me, and has still 13 years unexpired. The exception to which I refer, and which I am desirous of still keeping in the hands of my own licensees, is the application of the invention to taking photographic portraits for sale to the public. This is a branch of the art which must necessarily be in comparatively few hands, because it requires a house to be built or altered on purpose, having an apartment lighted by a skylight, &c., otherwise the portraits cannot be taken indoors, generally speaking, without great difficulty.

With this exception, then, I present my invention to the country, and trust that it may realise our hopes of its future utility.

Believe me to remain, my dear Lord Rosse,
Your obliged and faithful servant,
H. F. TALBOT.

The Earl of Rosse, Connaught-place, London.

There are many points about the manner of this surrender of the patent rights, which do not quite meet our desires. We however waive our objections, and accept with thanks to Mr. Henry Fox Talbot of Lacock Abbey, the boon for the public; and sincerely do we hope that we shall see this beautiful art, which is now free of all restrictions, except in the case of portraiture, advancing with great rapidity in this country. As regards portraits, the reservation has certainly been a most unwise one, inasmuch as no person would think of having his portrait taken on paper, when by the Collodion process, which has never been shackled with any patent restrictions, far more beautiful results can be obtained.

VEHICLES FOR PAINTING.*

STARCH.

MY DEAR MRS. MERRIFIELD.—I have written to you the following letter, in answer to your enquiry upon the subject of painting with the starch medium. It is however with some diffidence that I address one so accomplished both in the philosophy and practice of Art as yourself, but knowing how deeply and earnestly you regard the Arts, and how carefully you have investigated questions of vehicles and grounds in the works you have published upon these interesting subjects, I have ventured, though only an amateur, to offer my present remarks upon a mode of painting, which I have found very valuable in landscape-sketching from nature. I am aware that suggestions for the attainment of greater facility in the practice of Art are liable to be received with considerable distrust, nor is this to be wondered at, when we consider the extraordinary proposals occasionally brought forward on the subject. I

* Mrs. Merrifield, no light authority on Art-matters, has forwarded this communication from an "Amateur," rightly presuming the subject is one applicable to our columns. It is not altogether new to us, as some years back we printed two or three communications on starch as a vehicle for painting. We insert the letter with much pleasure, without committing ourselves to the accuracy of the facts it contains; we have no doubt there are suggestions of which the practical artist may avail himself to advantage.—Ed. A. J.

have heard of a teacher who announced that he could perfect a tyro in painting in oil in three lessons, at 3s. 6d. each, and I scarcely ever go out upon sketching expeditions, that I do not meet with some enthusiast in Art, who prides himself on his peculiar and improved method of painting. A friend told me the other day, that he fell in with a tourist in Wales, who pronounced sketching to be totally unnecessary. "Yes," said this aspirant, "I have adopted an improved plan that supercedes all out-door painting of the ordinary character. I keep my colours at home numbered in regular numbers up to forty. I go and take a look at nature, and immediately elap down in my memorandum book all the numbers of the colours that are required to match the scene, and then you know I have only to go home and colour according to these numbers, and all must be right." This is certainly a new route to Parnassus, and would bring Art under the category of the exact sciences. I have no ambitious proposal to make of this sort, for short cuts in the road to Art. I know that patience, humility, and incessant study must be the watchwords of the Artist, be the particular style of painting what it may, and I submit my present method for the trial of the sketcher, not that it will render one hour's preliminary study unnecessary, but to meet some of those difficulties which all who profess the practice of Art, and who are in the habit of sketching from nature, have occasionally to contend with.

The importance of a constant study from nature need not be dwelt on here. All vitality in Art must be derived from this source; it is in vain for the landscape painter to sit at home and hope for inspiration: the idealism of such an artist will be imperfect, his works but repetitions of his scanty stock of ideas: well painted enough, perhaps, as far as mere mechanism goes, but wanting in that inspiration, that spark from heaven, which more constant study from nature might have given him. It is then to the varying page of nature, after all, that each artist must go for his education. Let him seek her in her secret places, let him mark those subtleties of light and shadow, constant to fixed laws, and yet how varying. Wandering through deep woods, by foaming torrents, or pausing in contemplation of the broad lines and changing lights of the ever-restless ocean; even in these solitudes the student-artist will not find himself alone. Nature, his kind monitor, will be there, gently reproving him when he goes astray, but leading him ever onward. These deep communings with nature are, perhaps, among the highest of our intellectual enjoyments, and constitute the delightful duty of the artist. But while thus seeking knowledge at the fountain-head, the sketcher will too often find that the imperfection of the materials he may use in his studies from nature will prove a vexatious hindrance, and will frequently interfere with the successful prosecution of the Art.

In oil sketching, for instance, we have our troubles: the paint will not dry fast enough, the flies and dust settle on our sky and poison everything, or the work becomes loaded with paint and will require another day to dry before it is fit for finishing. Also there is difficulty in carrying safely the wet sketch, if large, from the field of action. I have seen an artist struggling under his oil burthen during a heavy hail-storm, tending it with a mother's solicitude, while endeavouring vainly to preserve his work. Water-colour sketching has its vexations too. The annoyance of having frequently to wait for washes to become dry, and the difficulty of getting on at all in damp and misty weather, must be unhappily familiar to all sketchers from nature. In this style of drawing it is almost impossible to accomplish a half-imperial sized sketch on paper in less than two hours, a period often prolonged to four hours according to the nature of the subject and the effect; and yet how varied are the aspects of the landscape, an hour will frequently completely change the whole character of the scene. It must be admitted therefore, that it is of great moment to the artist that his materials should permit him to execute his intentions with the greatest promptitude. The subtle and evanescent glories of nature, her gleams of sunshine and her passing shadows, are to be regarded as the poetry of Art, and the painting artist has frequently to toil after these subtleties in vain, from their fleeting character, and the time required for sketching them.

In the endeavour to find a remedy for some of these difficulties, and also from the general interest I have ever felt in practical Art, I some years ago made numerous experiments with different vehicles and grounds for painting in oil and otherwise. It was in the course of these trials that I was struck with the facility, rapidity, and force gained by painting on the unprimed surface of ordinary prepared canvas with a solution of

starch, which, at the same time that it possessed these essential requisites, permitted the attainment of extraordinary atmospheric effect. My attention was first directed to starch as a medium by my friend Mr. Eagles ten or twelve years ago, who used it in combination with oil as a vehicle for oil painting. More lately, in a report to the Commissioners of Fine Arts, Mr. Dyce speaks of the successful use of starch as a medium for some colours for fresco painting, and Field in his Chromotography (page 346), recommends starch to be mixed in water painting with colours which are required to lie flat, or not bear out with gloss, and also when a gelatinous texture of the vehicle is of use to preserve the touch of the pencil and prevent the flowing of some colours. It appears therefore that the painting with starch has been occasionally practised both with oil-painting, in fresco and water-colours, but I am not aware that this vehicle has been tried in the mode I am about to describe on the surface of unprimed canvas. Desirous of making further trial of this method of painting, I took with me a few years ago on an excursion to the Lake district, some pieces of canvas in addition to my usual stock of paper. I remember well the first time I tried the plan in sketching from nature in Cumberland, where I was particularly interrupted by changing effects and mists. I had sat down on the borders of Derwentwater, for a sketch in water-colour on paper; the sky was serene, the lake calm, and the beautiful objects surrounding it were reflected with startling clearness in the deep blue water. I had just washed in the sky and was going on with the rest of my work, when the whole scene became changed. Driving mists swept over the hills, giving them a dark and solemn tone, though occasional gleams of sunshine streamed from openings in the clouds, and turned, at brief intervals, the sombre colours of the hills into glittering tones of wonderful variety. The lake became agitated and all reflections lost. I threw down my folio in despair, and then I thought of my starch and canvas. In less than half an hour I had succeeded in fixing the altered character of the landscape, and my sketch was considered by those who saw it as very successful. This determined me never again to go out without materials for starch painting. This sketch was made seven years ago, and I used white lead in it which is liable to change in colour. The sketch, however, is perfectly unaltered, and such is the protective power of the starch, that it is as bright as when it was first done, nor is the slightest yielding or cracking to be discovered.

This method of painting may be described in few words. I propose to substitute prepared canvas for paper, and to paint on the unprimed surface with a solution of starch instead of water. In this mode of working, we shall require soft colours, either home ground and mixed with a little gum-water and honey, or we may use the tube moist colours of the shops, which are admirably adapted for the purpose for those who can afford expensive luxuries. For white, pure oxyde of zinc mixed with gum and a little honey is the best. That ordinarily sold as commercial oxyde of zinc contains carbonate of zinc in small proportions, which is a disadvantage. Pure oxyde of zinc may be obtained, of T. Brown and Co., Eccleston Place, Piccadilly, London, at 6d. a pound. This is preferable to white lead, as it never changes, and is the same as the Chinese white at 3s. 6d. a bottle, which does not contain two ounces. All these pigments can be carried ready for use in the ordinary tin sketching-box. A piece of primed canvas of the size most agreeable to the usual practice of the sketcher, is placed under the tin of the sketching folio in the ordinary manner, the unprimed surface being outside, though I have latterly adopted the plan of nailing the canvas upon a board with small tacks, which has the advantage of tightly straining out after the sketch is dry. The primed side of the canvas, though not to be used for painting on, is of service in preventing the undue penetration of the colours. I have tried various forms of linen, but I consider the primed canvas as far the best for the purpose, and the colour of the thread surface is very rich and beautiful as a ground. It is necessary, previously to use, to starch freely the surface of the canvas, and then pass pumice stone lightly over it to remove somewhat of the nappy surface it ordinarily possesses. Colourless starch, made in the common way with water, and of a moderate degree of consistency, so as scarcely to form a jelly when cool, is the medium. It is also necessary to be provided with a little water, and a piece of rag to clean the brush when required. We begin by passing a sponge, wetted with water, over the surface of the canvas. If an outline be required it should be made with charcoal before the surface is wetted, which the

light application of the sponge will not entirely remove. It is better to proceed to the colouring before the surface has become dry. We commence with a middle-sized hog-hair brush, mixing the colours with white, exactly as in oil painting, and using starch for the medium. I think it is best at first to paint rather thinly, so as not entirely to lose the colour of the canvas ground, crossing and dragging over portions of the work as the surface becomes tacky, laying on the lights with a full brush. The whole proceeding, if the subject chosen be not particularly minute, is rapid, and I believe the Artist will feel that he approaches nature more nearly in this way than in any other modes of sketching, particularly in the representation of skies, open scenery, and water. In proceeding with the sketch it is better, when the minuter portions are to be made out, as in the smaller boughs of trees, ship drawing, or indeed wherever fine lines are required, to use the vehicle in a thin state by adding water to the starch; a small brush must of course be now substituted for the hog-hair tool, a long-haired sable is the best. It is desirable in the progress of the sketch to get in as much as possible, while the surface continues wet, but should the drawing get dry, the Artist may apply a little water or starch to the surface and work thinly. Unless this be done, the work may become opaque and hard. In representing skies by this method, there is a facility and atmosphere acquired which can only be appreciated by trial. Let not the amateur be disheartened if he fail at first in essaying this character of working. It is altogether a different process from ordinary drawing, and will require a little time and practice to understand the material. The sketches when finished can be mounted in the ordinary way and kept in a portfolio.

In recommending this method of painting, I do not by any means propose it altogether as a substitute for ordinary water-colour drawing. For marine effects, for mountain scenery with its glittering lakes, for moonlight subjects, sunsets, broad distances, for waterfalls or rushing streams, in short for those landscape studies where minute details are not specially indicated, I think this character of working will be found particularly happy in its results. Let the artist and amateur, especially those who sketch with a view to future composition in oil, give the mode of painting I have endeavoured to describe a fair trial, and use it for those subjects in which they feel its power and facility. There is a peculiar chaste character pervading works thus executed, while their power is such that water-colour drawings exhibited with them seem washy and weak in contrast. You may ask me why not paint with starch upon paper on the same principles of opaque colouring. The artist will here find the want of the absorbing quality of the canvas ground, and the peculiar power it permits of dragging the brush over the half-dry surfaces without disturbing the under tones. Also do you not think that there is a certain stencil-like character of chalkiness and hardness in works upon paper executed in opaque colour? Moreover there is difficulty in proceeding rapidly from the tendency of the colours to run together on paper, and a consequent danger of disturbing the under tones by working over and over before the paper is sufficiently dry. On the other hand when canvas is employed it is better that the surface should not dry, or if it should do so, that water or starch be applied to the surface so drying before going on with the work. This circumstance renders damp weather no impediment to working. In my last summer's expedition to North Wales I made about half my sketches on paper in water-colour, and half on canvas. Of the former I could never manage to do more than two of the half-imperial size in the day; of those on canvas, which I chiefly used in damp unsettled weather, I frequently did five, though they were not certainly quite so large. I saw, when at Capel Curig, an artist sketching Snowdon in oil. He observed to me that the effects were all gone before his surface permitted him to drag and scumble, without which it is impossible to get atmosphere. If I wait, he said, I shall probably have quite another effect. While he spoke, Snowdon, which had previously been dark purple, became lit up by a burst of sunshine which laid bare the very bowels of the mountain. Its gloomy recesses seemed to open to the eye under the influence of the light. Green, and gold, and lake, with greys of every tone were there, and wreaths of delicate mist, in some parts of a rosy hue, in others colder in tone, floated half-way down the mountain, while its furrowed face was streaked with a shower of snow which had just fallen. It is in changing effects like these that I believe the artist may find the plans I have been detailing permit him to approach a little more nearly these subtleties of nature, though alas we

ought to feel that the best of pigments and all the appliances of Art may lead us but a short way on the road to Parnassus.

One word, my dear Mrs. Merrifield, before I conclude my letter upon the subject of transparent and opaque methods of painting. My admiration of the late William Müller's style, and the frequent opportunities I had of sketching with this highly gifted and valued friend, whose sketches in transparent water-colour have perhaps never been equalled, led me formerly to look upon opaque water-coloured drawing as a heresy in Art to be carefully avoided. Had I been gifted with his powers, I might have overcome difficulties that I have found insuperable in water-colour; in representing mountain scenery, for instance, those floating mists, those varied tones full of atmosphere that give solidity and yet such airiness, to mountain ranges, when not very distant, most frequently prove a stumbling block to a conscientious sketcher who trusts to transparent washes alone.

A mountain is not to be thought of as a mere wash of paint, there is a solemn majesty about it, it has depths of tone and colour with a glimmering atmosphere pervading the whole mass, which undoubtedly can be attained by oil, first by firm painting, and then by dragging and scumbling semi-opaque tones; but still more readily by the starch-painting which, unlike oil, has almost from the first commencement of the work a sufficiently tacky surface for the production of the varied effects of thin over-painting, and dragging with all sorts of tones, and is exempt from the crumbling opaque dirty character that is too apt to result from opaque painting in water-colour on paper.

In conclusion I may briefly state the following as the advantages I believe to be derived from starch-painting on canvas, which I have found to be particularly adapted for skies, lakes, mountains, and sea effects. That with this method nature may be imitated with more truth and power than in ordinary water-coloured drawing, and that the artist will be able to alter the character of his work as he proceeds, should it be necessary to do so, without endangering the purity of its effect. That, from the similarity in the mode of execution to the practice of painting in oil, the artist will keep up his oil touch, which is not the case with water-colour drawing; also, that this method of painting can be carried on in damp weather without detriment to the sketch, and that it requires less time than ordinary water-coloured drawing.

I am, my dear Mrs. Merrifield,
Yours, with much esteem,
AN AMATEUR.

Bristol, July, 1852.

ART IN THE PROVINCES.

PAISLEY.—The annual meeting of the directors of the School of Design took place on the 20th of July, for the purpose of exhibiting the drawings of the students, and distributing the prizes awarded to the most meritorious of the pupils. The gallery of the school was filled with a most respectable audience, who took a deep interest in the proceedings. David Murray, Esq., president, was in the chair. He said that he was highly delighted at meeting so many of the subscribers and patrons of the school on the present occasion; that the drawings then exhibited on the walls were far superior to any executed during the former sessions; that the directors are satisfied the school is realising the ends anticipated from the first; a sure proof of which was seen in the shawl designs produced in competition. The object in establishing a branch school in Paisley was for the purpose of improving the taste and skill of our pattern drawers, and were this object more generally known, the advantages held out by the school would be far more extensively made available. Through the liberality of one of the manufacturers in the town, Mr. David Dick, the directors were enabled to offer for competition a prize of five pounds for the best original design for a printed shawl or plaid. This was awarded to Walter Yuill, pattern drawer; there were five competitors. The same pupil also received a prize for a series of original shawl designs, by which is shown, that, with one set of blocks, six different and complete patterns can be produced. Our limited space prohibits our enumerating all the successful prizeholders on this occasion, or alluding further to the works of the pupils altogether.

EDINBURGH.—The annual meeting of the Association for the Promotion of the Fine Arts in Scotland, took place the last week in July, Sir W. Gibson Craig in the chair. The report informs us that the amount of subscriptions received for the year was 3493*l.* from 2106 old subscribers, and 1221 new subscribers; being an increase in the amount

of the subscriptions over that of last year of 407*l.* Of this sum 1297*l.* have been expended in the purchase of forty-one paintings from the late exhibition of the Royal Scottish Academy, being more by 126*l.* than was expended by the committee of last year in the same exhibition; 206*l.* on statuettes in statuary porcelain—all first casts, selected from the best works which have been produced by Mr. Copeland,—and in bronze, from Mr. Steel's colossal equestrian statue of the Duke of Wellington, lately erected in Edinburgh; 776*l.* on engravings; and in conformity with the regulations of the Board of Trade, a per centage on the amount of the annual subscriptions has been set aside towards the purchase of a picture for the National Gallery. The committee have determined on issuing an illustrated edition of the principal poetical works of the national poet, Burns.

COLCHESTER.—It is understood that the late Henry Vint, Esq., F.S.A., has bequeathed his valuable Roman bronzes, and other antiquities found at Colchester, to the town, provided within three years a fire-proof building shall be erected for their reception.

TAMWORTH.—Mr. Noble's bronze statue of the late Sir Robert Peel, a testimonial to the memory of the departed statesman from the inhabitants of Tamworth and its neighbourhood, was inaugurated in the market-place of the town on the 23rd of July. The figure is upwards of eight feet high, and is raised on a pedestal of granite; it represents its original in the attitude of speaking, having in his right hand a roll of papers, and resting his left on the hip: an ample cloak partially conceals his modern dress.

THE MOTHER OF NAPOLEON.

FROM THE STATUE BY CANOVA, AT CHATSWORTH.

To those who admire grandeur in sculptured works before mere elegance, however beautifully expressed, the glory of the Chatsworth Collection will undoubtedly be the statue of Letizia Ramolini, the mother of Napoleon, executed by Canova in the year 1805. "Seated in an attitude of pensive composure," says his biographer, Mr. Memes, "this statue ranks among the very noblest of the sculptor's labours; and though the design reminds us of the *Agrippina* of the Capitol, it need not shrink from comparison with that celebrated antique."

In a figure so completely covered as this, the eye of the spectator is very naturally attracted to the drapery, at all times a very difficult task to manage on the part of the sculptor, and more especially so when the subject is presented in a sitting position. The statues of Michel Angelo show a decided improvement upon antecedent mediæval sculptures in the boldness and freedom he imparted to his draperies, but he occasionally neglected form and sacrificed simplicity to profusion of masses—faults which succeeding sculptors too readily copied and even multiplied. It was reserved for Canova to remedy these evils, by clothing nature appropriately and elegantly, without concealing the beauty of her form, or departing from the truth. The successful treatment of such portions of his work is very apparent in the subject before us, where the robe is arranged with exceeding grace in a multitude of soft flowing lines, terminating in broad masses, by which delicacy and power are preserved.

Passing from this to what most will consider the more important feature of the composition, it may be remarked that the attitude of the figure is that of unqualified dignity, becoming the mother of one whose sword carved for him a pathway to a throne, but in so doing had made "a million mothers childless." The expression of her countenance—the portrait must have been taken when Madame Letizia had long passed her prime—is singular, but not unpleasant; it would be difficult to define the exact sentiment it conveys. It is not disrespectful to the whole composition to say that, if the head were deprived of its cap, and the face exhibited the usual appendages worn by the old Romans, one might fancy the figure that of some ancient senator in his seat in the Forum, listening to the orations of a Cicero or a Catiline. History can now do something like justice to the greatest of the sons of this mother of kings—the Emperor Napoleon!



FROM THE STATUE BY CANOVA.
IN THE COLLECTION OF HIS GRACE THE DUKE OF DEVONSHIRE, AT CHATSWORTH.

THE GREAT MASTERS OF ART.

No. XVII.—EUSTACE LE SUEUR.

*Eustache le Sueur.*

LOOKING at the variety and universal development of the Art, it must, we think, be admitted that the seventeenth century was the great epoch of painting. In making such a remark, it is not forgotten that, prior to this period, the Italian schools had shone forth in all their glory in the pencils of Raffaello and Titian, Cor-

leaders—some of them at no great distance—but all stimulated by the examples they set forth. It will only be necessary to glance over a list of some of the distinguished men that flourished through this century to prove the truth of our assertion. At its commencement we find, of the Italian schools, the family of the

Carnacci (with the exception of Agostino, who died in 1601) still in all their vigour, contemporaneous with whom, or as their successors, were Guido, Carlo Maratti, Salvator Rosa, Cignani, Cortona, Domenichino, Castiglione, Giordano, Guercino, Lanfranco, Mola, Sacchi; of the Spanish school were Murillo, Velasquez, the two Herreras, Spagnoletto, Pacheco, Pereda, Zurbaran; of the Flemish school, Rubens and Vandyke; of the Dutch, Rembrandt, Jordaens, Teniers, Wouwerman, Ruysdael, Potter, Weenix, Berghem, De Crayer, Cuyp, Hobbema, Vander Velde, Backhuysen; and of the French, the two Poussins, Du Fresnoy, Claude, Jouvenet, Le Brun, and Le Sueur; although the Poussins and Claude are claimed by the Italians as having learned and practised their art among them, rather than in the country which was theirs by birth.

Such an array of great names in every department of painting—and we could easily have made it considerably longer—spread over the European continent, is, we think, without a parallel during any epoch; weighed by quantity as well as by quality, it seems to have been the veritable golden age of Art.

Nor would it be very difficult to account for so general a diffusion of its practice and of its

elevated position. It is curious to observe how much the course of politics and the march of conquering armies, which one would naturally expect to have a contrary tendency, frequently are the means of extending the influence of Art, and advancing its progress. If war carries ruin and desolation in her train, she often opens out a path for science and civilisation to follow; if at one time she is the scourge of society, at another she may be looked upon as a benefactor, though we would infinitely prefer to see the same end attained by more peaceful agency. When the Romans had become masters of Western Europe, the sculptors, architects, and painters of Greece flocked to the imperial city, carrying with them not only the arts they practised, to the advantage of their conquerors, but the stern and almost inhuman character of the Roman was subdued and changed into comparative gentleness, by the kindly nature and joyous disposition of the Greek citizen, "qualities," says Winckelmann, "that contributed as much to the beautiful and lovely images which they designed, as nature did to the production of their forms." There is implanted in man's heart so great an aspiration after things "pleasant to the eye," and goodly in themselves, and such an instinctive feeling of sympathy with those who would allure us to enjoyment by their smiles and openness of purpose, that none but the veriest savage or the most malignant can withstand their benign and softening influences; so that, where these prevail, we find the wilderness becoming a fruitful field, and the desert blossoming as a rose. Thus, without carrying imagination beyond the bounds of probability, we seem to see,—when Art had become, during the middle ages, worthy of its high destiny,—the people assuming an elevation of character, mingled, as it undoubtedly was, with superstition, which they in no wise exhibited previously; they admired and venerated what they could not appreciate at its true worth; but the mind vaguely impressed with the spirit of beauty, acknowledged its power, and bowed submissively, yet in ignorance, to the types which the religious painters of that period set before them. Art then most unquestionably was the agent that purified human nature from much of its grossness and pernicious habits, though it could not, and never will, transform men into saints.

Now it must seem somewhat singular to attribute the diffusion of Art, at the period to which we have referred, to the state of European politics, but so it undoubtedly was. During the sixteenth century, the various Italian states, Germany, France, and Spain, had been engaged in a constant succession of international wars. "The Popes, the Kings of Naples, the Dukes of Milan, and the republics of Venice and Florence, were the principal powers that shared among them the dominion of Italy, towards the end of the fifteenth century. The continual wars which these states waged with each other, added to the weakness of the German Emperors, encouraged foreign powers to form plans of aggrandisement and conquest over these countries. The Kings of France, Charles VIII., Louis XII., and Francis I., led away by a mania for conquest, undertook several expeditions into Italy for enforcing their claims either on the kingdom of Naples or the duchy of Milan. They were thwarted in their schemes by the kings of Spain, who, being already masters of Sicily and Sardinia, thought it incumbent upon them to extend their views to the continent of Italy. Ferdinand of Spain deprived the French of the kingdom of Naples in 1500. His successor, Charles V. expelled them from the Milanese territories, and obliged Francis I., by successive treaties, to yield up his pretensions in Naples and Milan. From this period the Spaniards were the predominating power in Italy for more than a hundred years."

But amid the din of battle, and the strife of hostile potentates, the Arts spread widely and successfully; men who overthrew empires and revolutionised kingdoms found time and opportunity for advancing objects of a more peaceful character. Thus Charles V. invited Titian into Spain, and thought it not derogatory to his

* Koch's History of Europe.



reggio and Da Vinci, Tintoretto, Giorgione, and Parmegiano; Germany had produced Durer and Holbein; and the Low Countries, Hemling and Matsys, to bring forward no other names: but these seem only to have been the heralds of a more numerous army following those brilliant

kingly dignity to stoop to pick up the venerable painter's pencil when it dropped, accidentally, from the hand. Francis I. introduced into France the Italian Rosso, Andrea del Sarto, Primaticcio, and Leonardo da Vinci, and felt honoured, as it is said, by supporting the dying head which conceived the grand picture of "The Last Supper." The Netherlands, under Spanish dominion, gave birth to Rubens, who, after visiting Italy, taught Van Dyck and Jordaens. The style of Claude, imbibed under the sunny atmosphere of the south, reacted

upon the landscape painters of the Low Countries; and in this manner the diffusion of artistic knowledge seems to have proceeded *pari passu*, with the march of armies, and the occupation, by strangers, of distant countries.

And it is not unworthy of remark how little the artists of the periods to which allusion has been made were imbued with the warlike spirit of the age, so far as their works are to be considered as an indication of their mind; a holier and a more elevated influence animated their pencils than the demon of war could exercise;

for it is a rare thing to meet with a picture by the great Italian and Spanish painters, down to the end of the sixteenth century, which commemorates any notable achievement of arms, although they occasionally had recourse to the fables of classic history. The rejection of such subjects might in a great measure, perhaps, be attributed to the religious feeling, real or professed, that actuated them; or still more to the commissions received from ecclesiastical communities to decorate their churches, monasteries, and nunneries: nor do we find that the



THE DEATH OF ST. BRUNO.

patrons of these painters, the chivalrous conquerors of the day, employed them in the celebration of their victories. The transmission of their fame and their heroic deeds was left to the historian and the poet, while the painter was free to render homage to saints and martyrs who had lived and died for the benefit of mankind. But as men were released from the bondage of superstition and religious vows, the character of Art, generally, became changed, and took a far wider range. The writings of Calvin and the preaching of Luther did something more than

shake the foundations of the Romish church; they opened a new field of Art, affording ampler scope for the exercise of genius. Effects may sometimes be seen when the causes that produce them are not so clearly evident, except upon close examination; and thus it may be found that, without advancing any irrational or even improbable argument, the Reformation obtained results, where they were not looked for, and upon which that great religious and political movement would seem to have not the slightest bearing. Thus too, we think, we have demon-

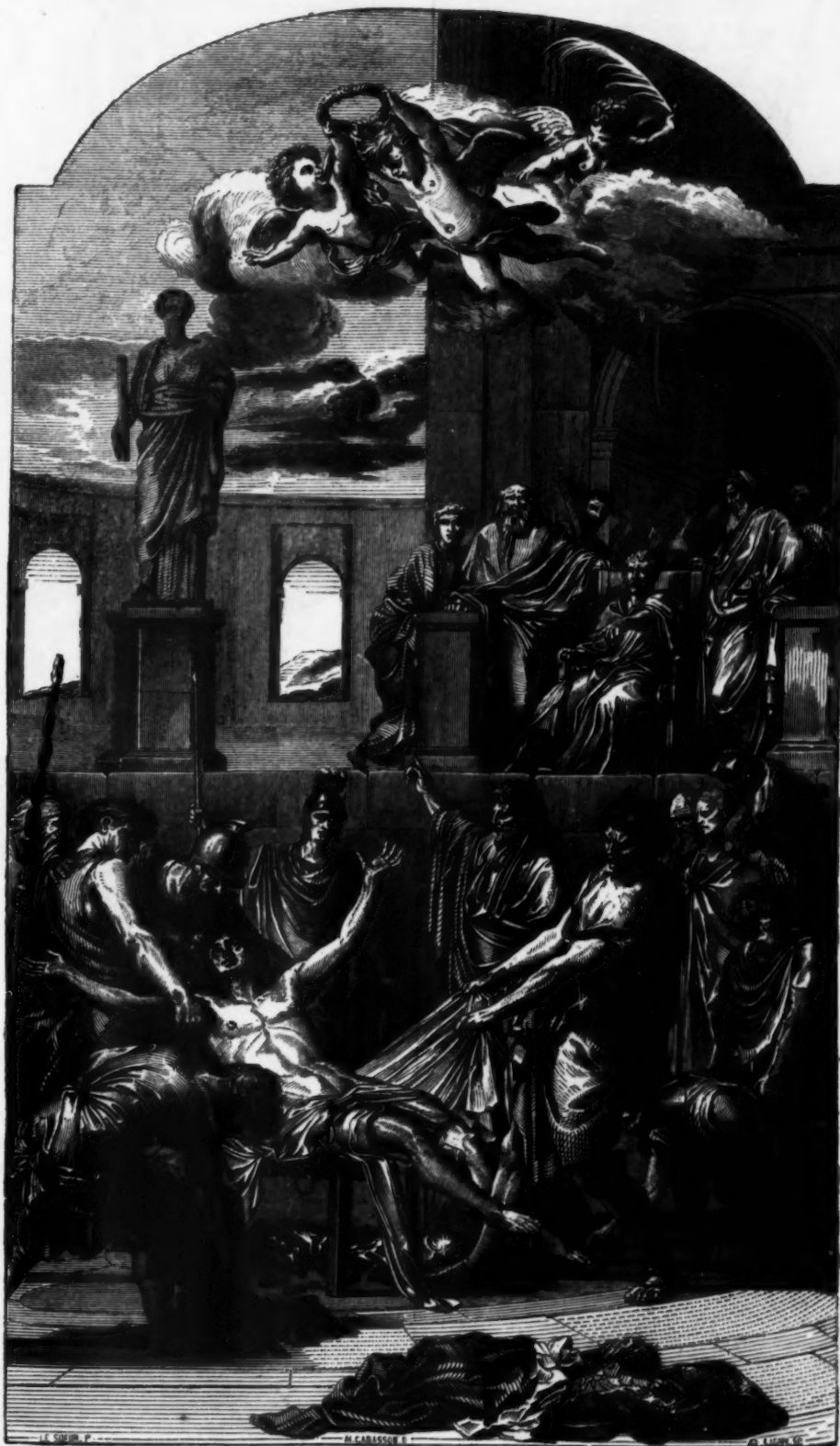
strated that both religion and politics have exercised a mighty influence upon Art, in all countries and at every period.

Many, if not most, of the pictures by Eustace Le Sueur carry the spectator back to the age of "Saint worship," or, as it has not inaptly been called, the age of "Christian Art," in which Italy stood pre-eminent, as the works of her painters testify to this day. Deeply imbued with their spirit, and inferior in talent only to a very few of them, was this ornament of the French school; a man of an elevated mind and

of refined taste, not undeserving of the title of the "French Raffaele," bestowed upon him by his countrymen. It is much to be regretted that our information concerning him is so scanty, for although he died in the very prime of life there is doubtless much concerning so excellent a painter that would have furnished valuable

matter for the biographer. France, however, has done little in giving to the world a history of her artists; no one has hitherto appeared to do for them what Vasari has written of the men of Italy. Their works are, in most instances, their history; we see the results of thoughts and labours, the growth and progress of which

are, in a great measure, hidden from us. Le Sueur is no exception to this apathetic negligence, a negligence that would scarcely have shown itself, had writers been as abundant, and the art of printing as rapid and comparatively inexpensive as in our day; with a community thirsting for every kind of intellectual



THE MARTYRDOM OF ST. LAWRENCE.

knowledge, which even modern book-making can scarcely supply in sufficient quantity and variety.

Le Sueur was born at Paris in 1617, and at an early age was placed by his father, a sculptor of little repute, in the school of Simon Vouet, at that period held in high estimation. Vouet

resided many years at Rome, under the patronage of Pope Urban VIII., and his nephew, the Cardinal, by whom he was engaged in the decorations of St. Peter's, and on several pictures for the Barberini Palace, which rank among his best works; in 1624 he was elected President of the Academy of St. Luke. Returning to France in

1627, Louis XIII., who had allowed him a pension during his residence in Italy, appointed him his principal painter, and employed him in decorating the palaces of the Louvre, Luxembourg, and St. Germain, and other edifices.*

* To be continued.

RELICS OF MIDDLE AGE ART.

PART THE SIXTH.

THE IVORY CUP is the property of her Majesty, and is the work of the Norwegian artist, Magnus Berger, who flourished between the years



1690 and 1739. The cup and cover are both most elaborately carved with subjects from the chase. The cover is devoted to the story of Diana and Endymion; her figure being in full relief, and forming the apex of the cup. The bowl represents hunters attacking bears.

Her Majesty the Queen is also the owner of the silver-gilt HANAP of the time of Charles I., which is very elaborately decorated over the entire surface with a series of bulbs and arabesque ornaments. The projecting foliations on the stem are not gilt, as they are in other portions. There



is great freedom of design in the entire series of decorations adopted for this striking work. The cover is particularly good in conception, and the figure of Fortitude, which surmounts it, is imagined in the best style of the period to which the fabrication of the cup is correctly ascribed.

The last of the series of six Bacchanalian BASSO-RELIEVES, in ivory, ascribed to Fiamingo, is engraved below. The subject is chosen from

the sixth Eclogue of Virgil, which describes Silenus surprised by infant Bacchanals, who bind his legs and arms with the ivy garlands that

fell from his head; the nymph Egle, the handsomest of the Naiades, joining them, and painting his temples with the juice of mulberries.



The names of Della Robbia and Bernard Palissy shed a lustre on the art of the potter during the seventeenth century. The exertions of these artists called forth the energies of other manufacturers, and made many localities famous for pottery that had not before enjoyed that reputation.

This VASE is one of the works from the factory of Palissy, whose



We here engrave an EWER of Nevers ware, a work of the seventeenth century, from the collection of F. Slade, Esq., which, with the specimen we have given on p. 148, will give a good idea of their prevailing forms.



struggles and trials invest all his productions with a peculiar interest.

EXAMPLES OF GERMAN ARTISTS.



THE JUDGMENT OF SOLOMON. A. STRÄHUBER. 1 Kings, ch. iii, ver. 26.



SAMSON AND DELILAH. A. STRÄHUBER. Judges, ch. xvi., ver. 20.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.

CHERTSEY AND ITS NEIGHBOURHOOD.*



PYRFORD is certainly a good long walk from Chertsey, and is, unfortunately for the lovers of the picturesque, but little known. It cannot be called a hamlet, there are too few houses, and neighbourhood it has none. The walk moreover is flat and lonely. We

pass through Addlestone, over Crockford or Crockford bridge, then over the canal bridge, and under that of the South Western Railway. The country is rough and wild; gravel pits, whose sides are wreathed with fern and heather, patches of fir plantation, with here and there a farm-house swarming with black pigs, lowing calves, and noisy poultry; a cottage half hidden by its abundant orchard; more heather, more fir plantation, more black pigs and poultry, and the roads mottled by the restless shadows of the waving birch trees, whose branches hang with pensile grace, above the hedge rows: as we draw nearer to our destination the trees and hedges mingle, forming a bower above our heads.

And what was Pyrford, or Piford, or Pyreford? truly it has its histories! of old, old, it belonged to the Abbey of Westminster, then to the Abbey of Sheen, then Elizabeth reclaimed it for the crown, then Edward Lord Lincoln, Lord high Admiral of England at that time, built himself a fair house at "Pyrford," but after all this expenditure it would seem as though he had only a life interest in the place, for we find Elizabeth visiting "John Wolley" at "Pirford," the same "John Wolley," who succeeded the learned Roger Ascham, as her Majesty's Latin secretary; in the eventful course of years it had many masters whose names only live in church books, upon old tombstones, or in forgotten county histories. Evelyn in his Diary speaks of Mr. Denzil Onslow's seat at "Purford," and Aubrey calls it a delightful place, "three miles about," and tells how it "is a fair house standing near the river Wey, and that from the lodge you may overlook the ruins of Newark Abbey, the seven streams running by it, and the rich meadows, watered by them." He tells of avenues of elms and birches, of a decoy pool, "with four tunnels," of the great lake of Sheerwater, "two miles about." Alas! all these are gone! the house has been pulled down, the decoy suffered to go to ruin, the lake drained and filled up, population (thin as it seems) and cultivation have overspread the solitude of conservatism, and though the present "Ladie farm" looks perfectly innocent of aristocratic associations, crouching amid evergreens and roses, its ample byre filled with the

"Loving herd,"

yet many a

"Yeoman and bowman bold,"

have claimed hospitality and received a welcome on the self-same spot. Yes, there is Pyrford Church, or as we believe it is more correct to call it, chapel. Ascending the path which leads to its humble gate, you pass the pretty little school (unless you like to tarry and hear the pleasant music of young voices), and the gate which leads to the Vicarage, and you exclaim "What a fine old yew tree!" You are interested by the number of "green graves," purely brightly green, where the grasshopper hops and the white moth glistens in the sunbeam. The church is very small and very old. There is nothing to "notice" in the interior, the pews of oak irregularly placed generally, are old and worm-eaten. The building simply consists of a nave and chancel, with a low tower, surmounted by an ordinary spire

rising from the roof of the former. What a primitive-looking old church it is! it belongs so entirely to the past, that you wonder how it has been preserved! and that rude old spire seems so perishing! you look from the Porch, through the trees across to the Vicarage.

What a lovely spot, the spot of all others suited for the residence of a country clergyman; and, happily, a good man is there! You gaze upon it with delight, and think the report of the beauty of Pyrford no exaggeration, but you are only on the threshold of its beauty.



PYRFORD CHURCH.

Move slowly, and carefully through the long grass—carefully! least you tread upon those nameless but hallowed graves; you now know, that the withered looking little church, stands upon a commanding mount. You can hardly believe that such is the case—the ascent has been so gradual; now you are close to the

hollow tree that for ages has sentinelled the pathway—pass to the rich valley outspread at your feet—THERE! Look at it with loving eyes, where it reposes in the sunshine, while a soft warm mist half shrouds the distant hills, and seems to unite them to the heavens; they are not so grand or so harsh as mountains, Oh, no!



RUINS OF NEWARK PRIORY.

our Surrey Hills pretend to nothing so ambitious or so cold; but we are very grateful to them for giving what we so often want—a background to our pictures. To the left are the ruins of Newark Abbey, which the artist would clothe with ivy—though, perhaps, grim and grey as they are, they contrast better with the deep bright green by which they are surrounded.* We will not believe

* The old Priory of Newark was inhabited by canons regular of the order of St. Augustine, and was founded about the time of Richard Cœur de Lion, by Ruald de Calva, and his wife, Beatrice de Sandes. The church was dedicated to the Blessed Virgin and St. Thomas of Canterbury, and was well endowed with lands by himself and successors; the canons gradually increasing in wealth, and lands, and privileges, until the time of Henry VIII., when it was surrendered to the rapacity of that sovereign by the principal, Richard Lyppescomb, who gained thereby

that in old times monks blessed with such a residence, ever disturbed the peace of the fair nuns of Ockham: * there is a wicked old ballad

a pension of 40*l.*, and grants to seven other canons belonging to the foundation. The priory church is now so much ruined, that scarcely any of the facing stones remain; the walls are about 3 feet thick, and exhibit little more than the core of flint, cemented with grout and rubble; the country folks and road contractors formerly came here as to a stone quarry for materials to repair walls and roads, and the wonder is that anything remains of this once important edifice.

* At Ockham, in the adjoining parish, was a nunnery, and the tradition goes that a communication between that building and Newark Abbey was formed by a subterranean passage, which passed beneath the river. It is needless to call attention to the fact, which must have fallen under the observation of all who investigate old buildings, of the frequency with which such tales of subterranean passages are narrated, and their general absurdity.

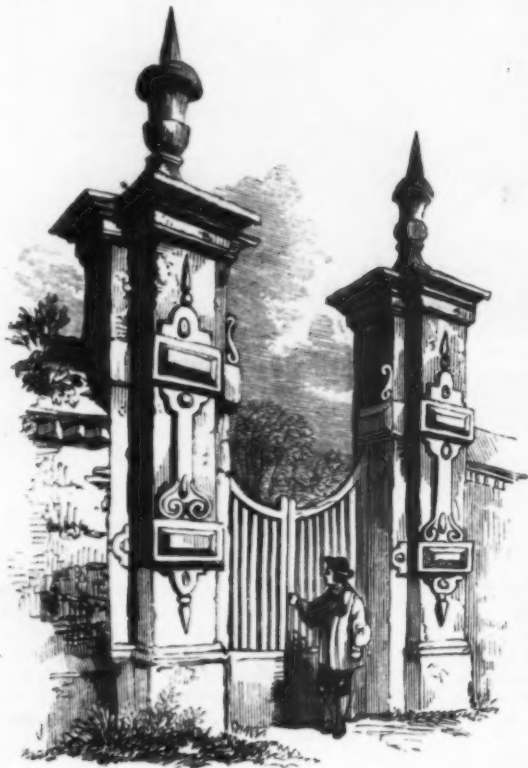
* Continued from page 157.

which prates of this, but it is doubtless a fable; these however are the ruins, which, with their surrounding scenery, composed of rivers and rivulets, foot bridge and fords, plashy pools and fringed tangled hollows, trees in groups or alone, cattle—enjoying the freshness and food of this happy valley, or gathering round the wide-spreading trees, chewing their cud or tossing

purring river keeps circling in little eddies round the supports of the foot-bridge, and taking frothy leaps over huge stones which make-believe to intercept its course from that cavern of foliage from whence it issues to fertilise the meadows of Newark Abbey! Aye, look, and look again, enjoy it ALL—for it is a blessed enjoyment, one forbidden by no law, moral or divine—to enjoy the loveliness of wood and water, hill and dale, with which the Almighty has decked as with a garland, our blessed English land. But your pleasant task is not ended until you descend the ravine and reach the foot-bridge, then look up at the old church, and if you have pencil and paper, and do not sketch it on the instant, you will never be an artist!

Between this lovely spot and Woking, somewhere near the healthy heathy common which bears the same name, once stood the mansion of Sir Edward Zouch, and there, it has been written, he often received the visits of his patron James I. The king went thither from his palace of Oatlands, and according to Mr. Manning a tradition prevails that a turret, still existing on a hill to the north of the house, was built for the purpose of exhibiting a light, as a beacon for the guidance of messengers, who resorted to the king at night. We could gossip through a goodly quarto did we speak of all the places deserving remark in our neighbourhood, but one other has an especial interest for us, and we at least found it worthy a visit, though it lies quite away from the very pretty village which bears its name—we mean Byfleet Park. Byfleet* is an admirable village for the artist—a treasure-house of long barns, whose roofs are overgrown with

montory of St. George's Hill. But the road to Byfleet Park—a royal chase until purchased from the crown by the late Lord King—leads through a narrow road, then passes the entrance to the mill, where the Wey dividing its waters circles round an island, which we are told is the very paradise of gardens; then forward—ploughed land on one side, and on the other the Wey, now broad, now narrow; seen through the copse, and glancing beneath the tall trees, it shines in the sun like liquid silver. Lovely,



ENTRANCE GATE, BYFLEET.

their tails at the intruding flies, while there the beauty of the herd remains perfectly motionless as if conscious of her importance in so lovely a landscape; these, and a hundred other pleasant things—the floating of the rooks beneath the fleecy clouds, the cooing of the ringdoves in the nearest copse, the impassioned song of the wondrous nightingale from a bough some-

moss—its dwellings so well cared for, half farm half cottage houses, its trees so nobly grown, and more than one or two stately venerable mansions opened upon by solid gateways, and protected by massive railings or walls covered with ivy—it lies low certainly, but that makes vegetation more luxuriant—and what more beautiful to gaze upon than the green ravines and bold pro-



TOMB OF DESHAM.

capricious river that it is! seldom retaining the same aspect or breadth for half a mile.

The house, as you approach it, has a singularly lonely and deserted appearance; standing so straight and narrow against the clear sky, it looks like something left as a monument of the past: two piers of carved stones are flanked by high walls, and the hall-door is reached by a



CHIMNEY, BYFLEET HOUSE.

where in the verdant ravine beneath your feet, the coming and going effects of the shadows, now deepening the tone of a clump of hawthorn in the foreground, almost into blackness, then spangling the meadow with diamonds; now flying over hill and valley, then lingering on the ruins until they seem steeped in some dark dream of the past; while all the time the



BUNNYMEAD.

flight of high narrow stone steps, divided and time-worn; it has been for some time used as a farm-house, or rather occupied by the person to

whom a portion of what was so long royal property, has been let by its present "lord and master," the Hon. Locke King, M.P.

The kind courtesy of its occupant permitted us to enter, and the cold lonely aspect of the house was at once changed to one capable of

* About the middle of the last century the rectory of Byfleet was held by the Rev. Stephen Duck, who was originally an agricultural labourer, but his poetic talents attracted the notice of Caroline, consort of George II., and through his poetry it led to the living of Byfleet; not long did he enjoy it, for in a fit of melancholy insanity he drowned himself at Reading. There is another instance of elevated circumstances near this, but with a happier

result. When the house of James Kirkpatrick Esott, Esq., at Ongar Hill House, was building, Sir George Soane worked at its walls, as a bricklayer's boy. There is a monument in Byfleet Church to the memory of the amiable and accomplished Joseph Spence.

every comfort. Above the fire-place, in the entrance-hall, is a coat of arms; but the staircase has been barbarously painted over, though evidently of oak; the rooms are panelled, and "beautified" (?) by paint, they are lofty and cheerful, the walls are thick, and as the roof has no gutters, the dryness of the house is a proof of its solidity; in one of the bedrooms, a beautifully carved slab of stone-work forms the front of the chimney-piece, and a little attic which commands a delicious view of the windings of the Wey, and St. George's Hill, was once richly panelled and gilt, but the taste of the times has encrusted it with whitewash; our fair guide disclaimed any act or part in this tragedy, which she assured us was perpetrated before her husband became tenant of the farm.

A portion of these walls was most likely of those which heard the stormy wailings of Henry VIII., when the huge baby was (so runs the legend) sent to nurse at Byfleet Park. They have been "modernised," the greater part rebuilt and patched up with the old decorations, probably during the reigns of William or Anne; yet still here is the very spot from whence Edward II. dated letters for the arrest of the Knights Templar.

Passing to the back of the house, the view as *home scenery* is all that can be desired. If wings were added to the present house it would form a charming dwelling, for nature has decked the site with exceeding care. The bridge, leading to Byfleet Mill, would delight the "water-colour men" who like brilliant and broad effects; the Wey in that spot creates little bays, and picturesque "aïles" crowded with such charming water-foilage, broad leaves, spiry rushes, and floating islands of forget-me-nots repeating the blue sky of heaven. There is a wild-looking keeper's lodge on an eminence, which we were assured commanded a delicious view, and from which the mill and the mill-house on its flowery island were seen to great advantage, but the autumn sun was going down, and warned us to return. At the back of the dwelling, where the inequalities of the turf seem as if much that was mysterious lay beneath its surface, a subterranean communication, perhaps with the house, has been discovered; the entrance is arched, and farther on a hole has been dug into it, proving its continuance: it might or might not be worth the trouble of excavation, but it is difficult to resist the desire to investigate a subterranean passage of any kind, and the more impracticable it seems the more the desire increases; we could not learn that any relics of old times have been found there, but when they are found in our neighbourhood they are seldom preserved with care.

We might extend our walks with profit and enjoyment as far "Windsor Way," as we have done in the opposite direction. The church at EGHAM (some three miles off or thereabouts) contains several monuments, of which any church might be proud. Among the more remarkable and interesting are two to the Denham family, one representing a body in the act of rising from the grave, the other telling palpably how Judge Denham married two wives, and loved them both so well, that in the monument they figure, one on his right hand, the other on his left, one pressing a naked infant in her arms, whose life was her death, while beside the other kneels the quaint little figure of Sir John Denham, the poet of "Cooper's Hill," in baby boyhood; having seen these memorials of the poet's family, it will be pleasant to prolong our walk over the plashy lowlands that lead to the surpassing loveliness of "Cooper's Hill," and the heroic field of Runnymede,—heroic inasmuch as

"Peace hath her victories as well as war!"

Cooper's Hill still overlooks the glorious river,—Denham's "theme," which he longed to make his "example"—

"Though deep, yet clear; though gentle, yet not dull;
Strong without rage; without o'erflowing, full."

* This is very perceptible, both within and without; the traces of modernisation on the *façade* do not conceal the few enrichments of an earlier period, while within, there is much carved work, and decorated panelling.

The hill yet remains, famous for its beauty, as it has ever been:

"—his shoulders and his sides
A shady mantle clothes; his curled brows
Frown on the gentle stream, which calmly flows,
While winds and storms his lofty forehead beat—
The common fate of all that's high and great!"

Its vicinity to Egham, where repose the poet's ancestors, adds interest to the theme of his song.*

The Company of Basket-makers (if there be such a London company) have claimed a large portion of the field—where the barons, "clad in complete steel," assembled to confer with King John upon the great charter of English freedom, by which, Hume truly but coldly says, "very important liberties and privileges were either granted or secured to every order of men in the kingdom; to the clergy, to the barons, and to the people"—the Basket-makers, we say, have availed themselves of the low lands of Runnymede to cultivate osiers; piles and stacks of "withies" in various stages of utility, for several hundred yards shut out the river from the wayfarer, but as he proceeds they disappear, and Cooper's Hill on the left, the rich flat of Runnymede, the Thames, and the groves of Time-honoured Anckerwycke, on its opposite bank, form together a rich and most interesting picture. It is now nearly an hundred years since it was first proposed to erect a triumphal column upon Runnymede; but we have sometimes a strange antipathy to do what would seem unavoidable; the monument to the memory of Hampden is a sore proof of the niggardliness of liberals to the liberal; but all monuments to such a man or to such a cause must appear poor; the names "Hampden" and "Runnymede" suffice; the green and verdant mead, encircled by the coronet of Cooper's Hill, reposing beneath the sun, and shadowed by the passing cloud, is an object of reverence and beauty, immortalised by the glorious liberty which the bold barons of England forced from a spiritless tyrant.

Though Cooper's Hill has no claim to the sublimity of mountain scenery, its peculiar situation commands a broad expanse of country. It rises abruptly from the Runnymede meadows, and extends its long ridge in a north-westerly direction; the summit is approached by a winding road, which from different points of the ascent progressively unfolds a gorgeous number of fertile views, such as no other country in the world can give—

"Of hills and dales, and woods, and lawns, and spires,
And glittering towns, and silver streams."

We have heard that the views from KINGSWOOD Lodge—the dwelling of the hill—are delicious, and that its conservatory contains an exquisite marble statue of "Hope." On the west of Cooper's Hill is the interesting estate of ANCKERWYCKE PURNISH. Anckerwycke has been for a series of years in the possession of the family of Harcourt. There is a "meet" of three shires in this vicinity,—Surrey, Buckinghamshire, and Berkshire. The views from the grounds of ANCKERWYCKE, are said to be of exceeding beauty, and the kindness of its master makes eloquent the poor about his domain. All these things, and the sound of the rippling waters of the Thames, and the song of the myriad birds which congregate in its groves, and the legends† sprung of its antiquity, all contribute to the adornment of the gigantic fact that HERE, on Runnymede, King John, sorely against his will, signed MAGNA CHARTA!

* Sir John Denham, the poet of "Cooper's Hill," was born in Dublin in 1615—his father being then Chief Baron of the Irish Exchequer. The poet was an uncompromising loyalist, and was actively engaged in the Civil Wars; and he relates that some lines written by him coming accidentally under the notice of Charles I., the king advised him to "write no more," alleging that "when men are young, and have little else to do, they might vent the overflowings of their fancy that way; but when they were thought fit for more serious employments, if they still persisted in that course, it would look as if they minded not the way to any better." "Cooper's Hill" obtained a rapid popularity: Dryden described it as "the exact standard of good writing;" and "Denham's strength" was lauded by Pope.

† There is much interest attached to a fine old yew tree, beneath whose shadow tradition says Anna Boleyn met Henry VIII. There is a legend, also, that a dove conveyed a bough of that yew tree in its bill to Germany, where a convent was built to protect the relic of Anckerwycke; but Germany was abandoned after a time for Spain, where the tree now flourishes, it having been transplanted by the monks.

How that single fact fills the soul, and nerves the spirit; how proudly the British birthright throbs within our bosoms! We long to lead the new Napoleon, the absolute Nicholas, the frank, hospitable, and brave, but sometimes over-confident American, to this green sward of Runnymede, and tell them, that HERE was secured to the Englishman—a LIBERTY which other nations have never enjoyed! Here, in the thicket beauty of yon little island, was our CHARTER granted. As to how we have kept it, and how enlarged it, "by God and our country" we may be tried! But surely there is stern truth as well as true poetry in that passage of our Anthem which tells us that

"The nations not so blessed as thee
Must in their turn to tyrants fall,
Whilst thou shalt flourish great and free,
The pride and envy of them all!"

There has been much dispute as to whether the Charter was signed upon the Mead or on the Island called "Magna Charta Island," which forms a charming feature in the landscape, and upon which is built a little sort of altar-house, so to call it. We leave the settlement of such matters to wiser and more learned heads; but we incline to the idea that the cowardly king would have felt even the mimic ferry a protection, and been glad of the silvery barrier between him and his people. The island looks even now *exclusive*, and as we were impelled to its shore, we indulged the belief that the charter was really there signed by the king. There was a poetic feeling in whoever planted the bank of "Forget-me-not" just at the entrance to the low apartment which was fitted up to contain the charter stone, by the late Simon Harcourt, Esq., in the year 1835. The inscription on the stone is as follows:—"Be it remembered, that on this island, in June, 1215, JOHN, KING OF ENGLAND, SIGNED THE MAGNA CHARTA, and in the year 1834, this building was erected in commemoration of that great and important event by George Simon Harcourt, Esq., Lord of the Manor, and then High Sheriff of the county."* The windows are ornamented with stained glass, including portraits of King John, &c., &c., and small shields of the arms of the associated Barons are painted on the upper part of the surrounding walls. The lower panels are of old carvings, in the taste of the *renaissance*, and on one side is a copy of the great charter in a brass frame. A gentleman rents the island from Mr. Harcourt, and has commenced building what we think, when finished, will be a Gothic cottage in excellent keeping with the history of the place. This joins the altar-room, but does not interfere with it, nor with the privilege so graciously bestowed on the public by Mr. Harcourt,—permitting patriots or fishermen to visit the island, and picnic in a tent prepared for the purpose, under the shelter of some superb walnut trees.

Though our varied pilgrimage draws to a close, let not our friends imagine there is

"No more to see, no more to tell."

There is much within a walk of our little pensive town, which we have not recorded, but which we hope we may induce others to record hereafter.

Our Surrey Hills and our Surrey Vales are, in truth, beautiful; but their beauty is enhanced by the many associations of glory that are inseparably and for ever linked with them.

Especially, and above all, be it remembered, that from every ascent to which, in this Pilgrimage, we have made reference, we obtain a view of Royal WINDSOR, perpetually reminding us, that while, on the one hand, we "hold fast" the liberties that have been obtained for us by arms or eloquence, on the other we are preserved alike from the evils that Despotism creates, and the perils that arise out of Democracy. And surely, while we raise our hearts to God in thankfulness that the land about us is free as well as fertile, we may waft a blessing towards that regal dwelling, whence, over all the kingdom and its dependencies, a holy and happy influence issues, teaching goodness by example alike to the high and to the humble, and showing that nowhere, either in palace or in cottage, are the duties of life more wisely or more purely performed than they are in the Royal Family of England.

* That is, of Duckinghamshire.

THE ARTS IN STOCKHOLM.*

COMMUNICATED BY FREDERICKA BREMER.

MY DEAR SIR,—Some persons have the art of conferring favours even when they seem to ask for such; and as a proof of this I regard, my dear sir, your expressed wish that I should write to you something about Swedish Art. For first: it gives me the privilege of doing a thing agreeable to you; and next, it gives me the opportunity to speak of things that I dearly love—namely, my country, and things connected with its nationality, as the Art of a people always is a part of that. Allow me, therefore, to begin by expressing to you my thanks!

On coming back to my native country, after more than three years' absence and wanderings in remote lands, one of my first feelings has been to look about me, and ask: "What changes, what improvements, have taken place since I was here last time? What is going on now? Where are the new green buds of our old *Ygdasil*?"

The improvements in agriculture, the rising attention paid to that important fountain of a nation's wealth; the growth of our provincial towns, especially those of the sea-coast, favourably situated in commercial and agricultural respects; I have been happy to learn. In Stockholm, where I generally, and even now, spend the winter, I have been glad to observe several ameliorations—some done, some going on, in buildings, laying out of squares, plantations, &c., and especially the noble and beautiful work of the new South Lock, which metamorphoses one of the most disagreeable places of the city into one of its most charming; opens a brilliant prospect over the Mälar on the one hand, and the Baltic on the other; and will, when it is accomplished—with an equestrian statue of the late King Charles Joan, and a plantation of trees—be an honour to the city, as well as to the master of the work, Colonel Erikson, a brother to the renowned inventor of the Caloric machine, in America. And let me tell you there is hardly a city in the world so capable of becoming more and more handsome as Stockholm, and that would better repay every genial work and care by the hand of Art. There nature has nobly laid out her geographical ways, and everywhere placed large mirrors of crystal waters. And you can hardly erect a noble building, or plant a garden, which is not instantly doubled by its image in the waves, or seen in beautiful perspective through the large vistas that open between the islands and rocky hills on which the city is built. And such pleasure do I derive from the beauty of Stockholm, and the contemplation of its sites and views, that it seems to me as if every new embellishment of its scenery, every improvement, was done also for my delight, and that I must be particularly thankful for it.

Soon after my return to Stockholm, I enquired, in consequence of your wish, "What are our artists doing? Have we young artists coming up, and young ideas and works of Art coming up with them?"

Two associations in Stockholm for the promoting of national Art, the *Art-Union*, and the *Guild of the Artists* furnished me opportunities to ascertain something concerning what I am now going to write about. But first let me call your attention to a union, anterior to these artistical unions, and to which these are related as children to their mother; to the great union of minds evoked by the development of the national mind and genius of the Swedish people at a period of great distress and danger. Then from that period dates what in Swedish poetry and Art is truly original, and truly representative of the genius of the people.

During centuries the Arts in Sweden were chiefly imitations of the Art and Poetry of other peoples. Awakened to higher life by Christina,

the daughter of the great Gustavus Adolphus, poetry began, during the reign of Gustavus III., and guided by genial spirits, such as *Franzen*, *Thorild*, *Kellgren*, *Mrs. Nordenflicht*, and *Lenngren*, to leave the foreign models and to try its own wings over its own verdant fields of nature and history. But the sister Art became not inspired by the national muse. She was not yet national enough, not deep enough in her songs. The genial sculptor *Sergel* avowed only the beauty and the beauties of Grecian Olympus. The painters *Laurius* and *Hillenström* painted excellent genre pictures (the fine effects of those of *Laurius* are renowned), but not characteristic of Swedish life or scenery. The deeper conscience of the genius of the people in life and Art, and the philosophy of life, first arose after the Revolution of 1809.

Back then forty years in time, back to a period of bloody wars and losses for Sweden, a period of high danger and national calamity. In the war with Prussia, Sweden had lost the third part of its territory, the third part of its people, the good Finland, the brave and faithful Finns. More than a hundred thousand Swedes, the flower of Sweden's manly youth, were slain on the battlefields of Finland. The fertile fields of Sweden lay sterile for want of arms. The imbecile king, Gustavus Adolphus IV., tottered on his throne. Fiends there were all about, friends there were none. At its hour of trial the Swedish people was left alone, and alone it stood, and rose as a man. Then it had a brave heart and brave men still. Its brave men came together. Peace was given the kingdom, a new constitution, a new king, a new turn of destiny. Sweden was stronger than before, it felt the pulses of its national life as it never had done before. And so when our fortunes were lowest our hearts rose highest. We had faith in ourselves and in "God with us!"

A fresh inspiration breathed through the realms of Poetry and Art. Inspired minds, poets, and artists arose as the torch-bearers of the new day, waking the ancient heroic times of the North, the songs and sagas, the gods and goddesses of Scandinavian mythology, to appear again with the wisdom of the oldest times, before the people of to-day. And the people recognised them as life of its life. A general enthusiasm for the great past arose, embracing a great future. A general revival of life followed. Then began our Scandinavian period, in life, and Poetry, and Art, which, embracing also at the same time our sister nations, Denmark and Norway, ended our wars for ever, and made us one people in life and spirit.

A fruit, in Sweden, of this new era, was the forming of a society, calling itself the *Gothic Union*, where genial minds, poets and artists, and lovers of Art, were to meet, commune, inspire one another; and thus, in songs and arts, and words and works, carry out in life the new ideals of greatness and beauty, revealed by the Scandinavian Olympus. The soul of the Gothic Union was *E. G. Gups*, one of the most gifted minds that any land can boast of—poet, philosopher, writer of history, composer of music, the best heathen, the best Christian, in one man. Here he sang his *Viking*,—and will sing it for ever in Swedish hearts; from here came the songs of *Tegner*, "*Frithiof's saga*," who has resounded round the globe with the wisdom of the gods and the deeds of the *Vikings*; here *Ling*, on his rude but wonderful harp, sang in a long, wonderful breath, the poem of the *Asgods*—the whole *Walhalla*; *Aszelius* reproduced the earliest songs and sagas; antiquaries searched the old manuscripts and old tombs; other minds carried in romance and drama the new-found views of golden wisdom in the valleys and homes of private life; and the Scandinavian period endures still, and will continue to endure, though the first rush of enthusiasm has subsided, and its first bright morning-stars have sunk below the horizon. But poetry did not do all. Painting and sculpture took their part in the new era. The genial painter *Sundberg* reproduced the *Valkyries* on their wild horses, rushing through the clouds to the battle-field; *Berggren* painted *Heimdall* sitting on the bridge between heaven and earth (the rainbow), watching both; and the sculptor *Fugelberg* called forth, out of Italian

marble, the colossal figures of the Scandinavian gods, Odin, Thor, and Baldur. *C. T. Fahlkrantz* reproduced Swedish scenery in a manner never done before; other artists painted the life and costumes of the peasantry. Swedish Art became national as well as Scandinavian, which is but the ideal and poetic side of its nationality.

In speaking here of Swedish Art I shall confine myself chiefly to the productions thereof which are the offsprings of that period, and bear the strongest mark of new ideas. Let us first speak of sculpture: let us look at the statues of Odin, Thor, and Baldur, which are to be seen in the marble gallery of the kingly palace of Stockholm. Hitherto Swedish sculptors had, as I have already observed, only been imitators of antique Art; and their *Cupids* and *Psyches*, *Apollos* and *Dianas*, bear the features of Grecian beauty. With the revival of Scandinavian mythology and its gods, new ideas of grandeur and beauty arose to the Artist-mind. The philosophers uttered doubts if they ever would do for plastic art. The artists answered by bringing forth the gods and goddesses in marble and on canvas, and the philosophers must give up their doubts. Of the three statues I have named by *Fugelberg*, Odin is, perhaps, the most accomplished; though, certainly, we see in him only a half god, and also the want of free mastery in the execution of the new idea of manly beauty. In the Odin of history we see the wise and the warrior, the priest and the king, combined in one man. The artist, in his attempt to realise these characters in a figure and face bearing the features of the untamed beauty and wild grandeur belonging to the early history and nature of the north, wanted to give a Scandinavian god *par excellence*. The eyes were to have the sharpness and somewhat of the cut of those of the crow; the forehead the boldness and calm of that of the bear, and so forth. The realisation of that bundle of symbols is a face enigmatic and strange, but certainly striking, and with an expression of almost superhuman power. The predominating character is the determination of a strong will, inspired by instinctive insight and discernment. That expression, joined to the perfect beauty and grace of the figure, pervading it with life, seeming to swell every vein of the strong limbs, gives it a singular commanding power. I own to you that it makes me feel a little heathenish. It seems to me that a word of command from these lips cannot but be instantly obeyed. The sculptor has represented Odin as the warrior-god. He is armed as the old Swedish heroes were, with spear and shield, and bears the Gothic harness and helmet. So he seems to walk at the head of the people. So he will continue to walk on to immortality.

Opposite to that commanding figure stands that of the god Thor, one of the oldest Scandinavian deities, even anterior to Odin, but less grand and wise than he. He is the god of thunder, and the Swedes still retain his name in the name of the thunder, "*Thordon*" (the noise of Thor.) Mythology represents him as always at war with the giants and the dwarfs, smiting them with his hammer. The sculptor has modelled him in that character, with his hammer uplifted in the act of striking. The figure is regarded as one perfect for life and anatomical science. The expression of the raised head is that of great, stern wrath. The eyes kill before the blow. A very good heathen god—wrathful, but not merely human selfish anger; neither noble, true, godlike indignation against evil things; no, it is the anger of a strong being against small ones, who presume to be in his way, to encroach upon his rights. It is the god of the wilderness, the god of the storm and the thunder, the god of natural power, not ennobled by aim or love. Take him all in all, you like to look at him, as you like to look at the thunder-storm, at the sea in tempest; you are pleased to see the fine display of ire and muscles, and would not feel displeased to see the foul giants smashed to pieces by his arm, as you feel sure they would be.

Between Odin and Thor stands the marble statue of Baldur the Good, the most beautiful and touching mythical figure of the Scandinavian *Walhalla*, pointing typically and prophetically to that of Christ, as the heart's hope points to

* We print this interesting paper just as it was forwarded to us by the accomplished writer; no apology, we feel assured, need be offered for the phraseology and foreign idioms she adopts, though the communication was in English. Some of the proper names, which are unknown to us, may possibly be spelt somewhat incorrectly; as they were not perfectly intelligible in the MS., and there was no time to refer them to the authoress.

accomplishment. You know undoubtedly the history of Baldur in our old mythology. So long as he was with the gods, all was peace and happiness in heaven and on earth; but he was killed by an arrow shot at him in play by his blind brother, duped by the artifice of the bad god, Loke. Baldur the Good was killed, carried away to the realms of Hela (the goddess of death), and strife and sorrow filled the world, and will continue to fill it to the last day—till the world's end—when the earth will first be consumed by fire, then born anew, "gloriously green," pure, beautiful, immortal; and Baldur shall return and build again, with his blind brother and the sons of men, "fed by the morning dew."

The artist has been less successful with Baldur than with the two other gods. He has made of Baldur a likeness of Christ; a mild, resigned figure, with opened arms and bowed head. It is the moment of the shooting-play of the gods; the arrows shot at him, in the security of his safety from every harm, fall thick around him, some stick in his drapery, none as yet in his breast; but he seems to anticipate his fate.

So it should not be. Methinks he should stand there a beautiful youth, in the full consciousness of his guilelessness and God-perfection, offering jocosely and daringly his bare breast to the play of the gods, as aim for their arrows: there is he not the all-good, the all-beloved; and has not his mother Frigga taken oath of all things on earth that they shall not harm her son, the good, the beautiful? What can do him harm? He knows not that one little unseemly plant, the myrtle, has been forgotten, and that Loke knows it and hates him (the good), and has made an arrow of the parasite plant, and given it to blind Herdun. In his joyous security and innocent bravery—he is struck. What a beautiful dramatic figure and effect is here given by the myth, at the disposal of the artist!

There is another figure in our stern northern mythology, more graceful and touching than any of those belonging to the Olympus of ancient Greece, it is that of Yduna, the goddess of youth and renewal. The mythologic stories speak of her as spending the milk and the apples of immortality, not only on the gods, but descending even to the dwarfs; thus all created beings long for her and love her. When she, for a time, was away from Walhalla, the gods became old and wrinkled. She is often called "the sorrow-healing goddess." She is not only young, and good, and beautiful, but also very wise; yea, she knows, in her days, womanly instruction, even more than the gods about the mysteries of life, yet she speaks but little. When, previous to the death of Baldur the Good, the gods are agitated by bad dreams; they go to Yduna to ask for the explanation of them—to ask what she knows "about the origin and the end of the world." She answers them only with her tears.

At my request, this beautiful figure was produced in plastic Art—a few years ago—by the young Swedish sculptor Qvarnstrom, who already had proved his genius in giving plastic bodies to several Scandinavian gods. And most nobly has Qvarnstrom executed that ancient Scandinavian conception of womanly perfection. His Yduna is no Grecian ideal. As the Madonna Sistina of Raffaele, she seems to be taken out of the midst of new living human beings, but with that superhuman beauty that springs chiefly out of the perfect harmony of mind and nature. She could be found in the valleys of Dalarna, she could stand in the halls of the king; she would yet be the same, a perfectly pure virginal mind, as gentle as wise, sweet and serious. She is also a northern woman, without antique regularity of features; there is more freedom, more individuality, yet perfect nobleness and sweetness. With the one hand she supports the basket with the fruits of immortality; the other arm, with the hand beautifully rounded and delicate, is raised to the chin, as in support; then the head is slightly inclined, in silent meditation, with an expression of kindness and earnestness impossible to describe. But come and see it! that beautiful statue is now the principal adornment of my country-house.

Recently M. Qvarnstrom has been employed

in modelling the statues of Tegner, Berzelius, and Linneus, who are all to be executed in bronze after his models. Tegner is represented as leaning in easy careless way, as was his custom, against a tree, seeming to listen, with raised head, to inspired voices from afar, and in the act of writing on a scroll of paper in his hand. There is a charming abandon and neglect of self in his air and figure; but some fairies have, unknown to him, by the trunk of the old tree, and half concealed by the folds of his mantle, placed a harp crowned with laurels. Linneus you see walking in the fields; he holds a flower in his hand and seems to listen to it, smiling in delightful understanding:—an excellent figure, full of life, like that of Tegner. That of Berzelius is less happily conceived, and does justice neither to the object nor to the artist. I hope he will remodel it.

Of some younger sculptors, of much promise, I hope to speak with you another time, when I have seen from them something more like original genius.*

THE NEW CRYSTAL PALACE.

WHILE the work of demolition is still going on in Hyde Park, the sound of the hammer is heard a few miles distant in building that which we can scarcely say is yet pulled down. The public generally are aware that the materials of the old Crystal Palace, for so we presume it must now be designated, were purchased some time since by a company for the purpose of being re-erected in some suitable spot near the metropolis, where amusement and instruction should combine for the benefit of the people. The site selected for the purpose is probably as picturesque as any that can be found within a dozen miles of London, an elevated tract of ground lying between the Sydenham and Anerley stations of the Brighton Railway, and about six miles from the London Bridge station. The ground comprises an area of nearly 200 acres, in the form of an irregular square, the broader side of which runs parallel to the railway, while the opposite and narrower side, which runs gradually to a height of about 200 feet above the level of the line, is that on which the "Palace of the People," as it has been termed, is destined to appear. But not as we have once seen it will it again be manifest to us; a fresh and greatly improved aspect will be given to the new edifice, while retaining much that commanded our admiration in that which is passing away. Half a million of money, we understand, is to be expended upon this enormous undertaking to carry out the intentions of the proprietors; the edifice itself is to be reconstructed in the following manner. It will front the railway, the branch line for setting down and taking up visitors running into what may be termed the back, as contra-distinguished from the park front. In consequence of the rapid fall of the ground an additional story will be necessary in the park front, and this will remedy a defect universally felt in the old structure—namely, the want of elevation as compared with its vast length. Some slight curtailment of the length will also be made, although the area of ground covered will be equal to that embraced by the Hyde Park building. The centre transept will be extended into a semi-circular roof of 120 feet in diameter, rising majestically over the circular roof of the nave. Two smaller transepts will be placed towards the ends of the building, while they and their aisles will advance from the main line of the building, and form a striking and effective group. At the intersections of the roofs of the transepts and nave will be low towers, adding considerably to the general architectural effect. A further improvement will be the introduction of arched recesses, 24 feet deep, at the ends of the transepts. The centre transept will be nearly 200 feet in height and 120 feet wide, while the side transepts will be 150 feet high and 72 feet wide. Independently of the

* To be continued.

additional effect produced by the increased height of the nave, the simple repetition of the two elements, the column and girder, has been improved upon in order to give a further distinctive character to the new building, in this way:—The columns and girders instead of falling so rapidly towards the extreme ends of the building as to give no means of measuring the extent, will now keep the same line as before, but every 72 feet, pairs of columns, 24 feet apart, advance 8 feet into the nave, and from these columns spring arched girders 8 feet deep, in lattice-work of wrought iron, which support the longitudinal girders of the roof. These advancing columns are tied together, and thus form groups of pillars like those of a Gothic cathedral. These groups, occurring at every 72 feet down the nave, will furnish to the eye a means of measuring the extent of the building, which it had not before.

As regards the contents of the building, it has already been announced that the whole of the sides of the nave, transepts, and the divisions on either side between the several courts, will be lined with the plants and trees of every clime, interspersed with statues and works of art. On the north-east side of the building will be arranged the historical galleries of Sculpture and Architecture with casts of the finest works of sculpture and portions of buildings of ancient art. On the south-east side will be displayed similar collections of mediæval art; while the north and south-west portions of the building, as well as the whole of a 24-feet gallery round the building, will be devoted to the purposes of exhibition. The Machinery will be placed in the lower story on the park side, in a gallery 24 feet wide, extending the whole length of the building.

Outside, the decorations will have reference to the furnishing of the interior. The ends of the building will extend into large wings projecting a considerable distance forward into the grounds, and encompassing terrace-gardens which themselves occupy more than 30 acres. Attached to one of these glass wings will be the railway station, so arranged that persons descending from the railway carriages are at once introduced to the palace by the wing. These wings will be terminated with grand glass towers, from which will be obtained extensive views of the gardens, fountains, and grounds, and also a view of the surrounding country to a very great distance. Beyond the terrace gardens, which will be adorned with fountains and statuary, Sir Joseph Paxton has undertaken to carry out a design for water-works, temples, and statuary, in forms and on a scale hitherto unknown. Two of the jets which he has in hand will rise to a height of 200 feet, and will form the main object of interest from the glass towers already spoken of. Sir Joseph has also in preparation an unequalled collection of hardy and half-hardy plants, and an illustrative series explanatory of the natural and Linnæan systems of botany. He has already secured for the Crystal Palace Company the magnificent collection of palms and other choice plants brought together during the past century by the Messrs. Loddiges, of Hackney, specimens hitherto unrivalled in Europe; and he is daily adding to the number of his treasures by other specimens purchased from well-known collectors, or conferred upon him as gifts.

The ceremony of rearing the first column of the new "Palace," took place with no little pomp and circumstance on the 5th of August. A large and influential company was invited to witness the proceedings; the column being fixed in its place by W. S. Laing, M. P., the Chairman of the Crystal Palace Company. When the honourable gentleman had completed his task amid loud cheering from the spectators, the company adjourned to a commodious tent, where not fewer than 600 guests sat down to an elegant *déjeuner* supplied at the cost of Messrs. Fox, Henderson, & Co., the contractors. Speeches appropriate to the occasion, and to each individual speaker's share in the new undertaking, were made by Mr Laing, Sir C. Fox, Sir J. Paxton, and Mr Scott Russell. We can find room only for an extract from what fell from the lips of Mr. Laing:—"If for the mass of our

population we could provide some more refined amusements than those of Greenwich or Windmill-hill, or worse than all, the gin-palace or the saloon, we should go a great way towards advancing the character of the English nation. Its character—the character, especially of the labouring population, in regard to moral and intellectual attainments—had made a great advance within our recollection; and the time had come when the gentlemen of England must look to themselves; and, in truth, to keep their place, must advance. No doubt they would do so; and, while elevating the mass of our population to the standard which had attached to the character of the English gentleman, we should see our aristocracy rising to a still greater height of moral and intellectual refinement. The right object to be kept in view was, not to make all equal by dragging the high down to the level of the low, but to raise the low to the level of the high. What was wanting for the elevation of our working classes was that very description of refinement which it might be hoped would be afforded by contemplating the marvels of Nature and Art in a palace like that about to be erected. As the means of recreation the question turned upon the temptation that could be offered to them to visit a scene easy of access. Now the experience of the Great Exhibition of 1851 had fully confuted the notion that they were unworthy of a place of amusement—that they were so immersed in the fumes of tobacco and gin that it was useless to hold out to them any temptation to better things; 6,000,000 of visitors in less than six months, conducted themselves with a propriety which refuted that calumny and proved that, if the palace be made worthy of the people of England, the people of England would flock in millions to it. But, further, it was proposed to combine instruction with amusement. The tendency of the age was, not to appeal to the faculties by dry abstraction or words, but by appeals to the eye; and the object would be to present, as in an illustrated edition, on a large scale, all the marvels of Industry and Art.

And now the Crystal Palace is once more fairly "in the field," and hundreds of hands are already at work that it may be opened to the public on the first of May in the next year. We most heartily reecho here those wishes for the complete success of the undertaking in which we joined with the assembled visitors of the 5th of August. In every way it is a matter requiring vast resources of money, thought, energy, perseverance, and knowledge; but the issue can scarcely be deemed problematical when we recollect the men who have taken upon themselves the task of superintending and directing the whole machinery of the plan; the same, almost without exception who carried out to so favourable an issue the "world's wonder" of the last year. The two points to be kept exclusively in view are to render the enterprise successful as a commercial speculation, to satisfy the shareholders; and to make it instructive as well as amusing, in order to conciliate the good wishes and attract the support of the intelligent and thinking portion of the community. There is one part of the proposed plan, however, which we apprehend will be most unfavourably received by a very numerous body who may claim to come under the latter denomination; we allude to the intention of opening a certain portion of the building and the whole of the grounds on Sundays. The Earl of Derby, it is said, has promised to grant the Company such a charter as will enable them to do this. At present, we give no opinion *pro* or *con* in reference to such a step, concerning which many reasonable arguments may be urged, on both sides; we can only regret that, desirous as we are the new edifice may be hailed with universal satisfaction, any proceeding should be entertained calculated to engender feelings of hostility. It is a matter which, in our opinion, requires much consideration. We shall watch with no little interest the progress of the edifice towards completion, and, yet more, the fulfilment of the promises held out by the "Company" to make the revived "Palace," such a museum of Nature, Art, and Science, as a great and enlightened people shall feel a pride in sustaining.

PICTURE FORGERIES.

A FEW weeks since, Mr. Armfield, an animal painter, applied to the magistrate at Marlborough-street police-office, for advice under the following circumstances:—Passing by the shop of a picture-dealer, he saw two paintings resembling those which he had at that moment for exhibition in the British Artists' Institution, Suffolk-place, and which had recently been purchased by a nobleman. He went into the shop and asked who was the artist, and the dealer unhesitatingly said they were by Armfield—that he could vouch for their authenticity, as he had purchased them from the artist himself. Mr. Armfield was much surprised at this statement, and asked the dealer, provided he purchased the paintings, whether he would give a warranty with them. The dealer replied in the affirmative, and Mr. Armfield agreed to give 22*l.* for the pictures, paying down 2*l.* by way of deposit, and receiving a written warranty that they were painted by himself. As soon as he got the warranty he announced who he was, and pointed out the fraud that had been practised. The dealer replied he had bought the paintings of a person who represented himself to be the artist Armfield, and that was the only explanation he could give. What Mr. Armfield now wanted to know was, whether he could not put a stop to personations and practices that not only materially affected his pecuniary interests, but injured his reputation as an artist. Mr. Hardwick, the magistrate, knew of no other mode of redress than by proceeding against the dealer for the recovery of the money in the County Court.

We have since ascertained the name of the seller to be Gardener, a jeweller and picture-dealer, in Princes-street, Cavendish-square, and that, as a matter of course, he has returned the two pounds deposited. The forgeries were made from two pictures purchased by Lord Fitzhardinge.

Mr. Armfield's case is similar to that of many other artists whose works have met with public approbation. His subjects, being chiefly groups of dogs of small proportions, carefully painted, are addressed to a numerous class, whose tendencies and pursuits are congenial with animal sports. He began by painting entirely for the picture-dealers, at such prices as they chose to award, and continued this unremunerative toil until about three years since, when, having had his pictures received into the annual exhibitions in London, they were purchased by amateurs and the Art-Union prizeholders. Mr. Armfield, in a letter addressed to us says, "Since I have been very successful in disposing of my works, either privately or from the exhibitions, the dealers finding for them a ready sale, and my refusing to paint any longer for these persons at the former prices, began to have such as they possessed, or any others they could procure, copied and signed with my name, distributing them in all parts of the country, and in public sales. I have known an order given at one time for twenty copies of one picture, and hundreds have been made and circulated by all manner of tricks and artifices." The certificate given by the dealer, Gardener, of Princes-street, Cavendish-square, stated that the two forged pictures were warranted to have been painted by G. Armfield, and purchased direct from the painter. The excuse offered that they were purchased from a person so representing himself is sufficiently flimsy to be seen through; it is not, besides, very usual for shopkeepers to buy of strangers who enter their shop, nor is it very safe, as persons so doing may become the receivers of stolen goods.

The greatest credit is due to Mr. Armfield for his courage in coming publicly forward to expose the flagrant system of fraud we have so constantly and earnestly denounced. If other artists would display the same courage whenever forgeries of their pictures appear, it would materially arrest the mischief.

We shall close this important procedure of Mr. Armfield's by the relation of an affair in which he was concerned with the dealers. We have in previous articles shown that the dealers

act in groups of four, five, or more. One, B., of Regent-street, C., of Regent-street, and E., of Camden Town, met with Mr. F., a wealthy and eminent sugar-baker, of the City of London. Mr. F., being desirous of decorating his mansion with pictures, about which he had not much knowledge, fell into the hands of this little knot to make his purchases. An old proverb says, "When rogues fall out, honest men get their rights." B., of Regent-street, one of the party, was cheated out of a share of the spoil, and determined on revenge. He accordingly took Mr. Armfield to Mr. F.'s, on Clapham Common, where, splendidly framed (Mr. B., of Regent-street, was also a frame-maker), he saw two pictures he had painted for one of the cliques for seven guineas each. They bore the name of Sir Edwin Landseer, and had been sold to the wealthy and confiding sugar-baker for one hundred guineas each! Of course there was a disturbance in the camp, great talk of law, and mighty words, during which one of the associated fraternity observed, "Well, it serves Mr. F. right, for no one but a Scotchman would have bought a couple of Landseer's pictures for one hundred guineas each, when they can't be obtained for five hundred guineas a-piece." The proverb was fully verified, however, as they happened to be a few hundreds not settled for, and the result of the recriminatory exposure was that the fraudulent works were sent back to the parties with indignation.

THE VERNON GALLERY.

THE INFANT BACCHUS.

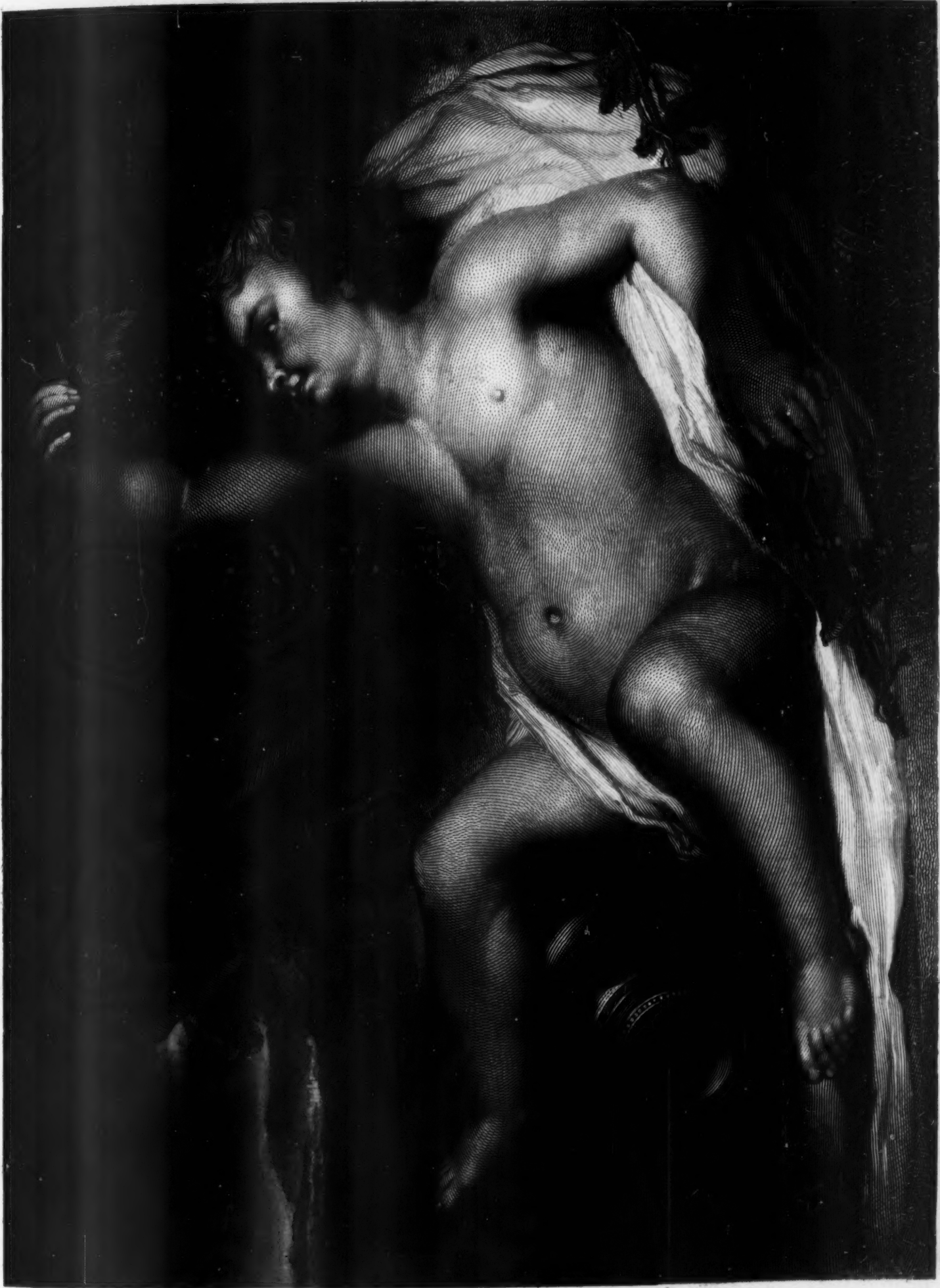
Sir M. A. Shee, P.R.A., Painter. T. Vernon, Engraver.
Size of the Picture, 2*ft.* 11½ in. by 2*ft.* 2½ in.

THE portraits of the late President of the Royal Academy are well known, for by them it was that his reputation as an artist became so distinguished; his works of fancy are far less familiar to the public, inasmuch as they are but few in number. Our recollection brings to remembrance only two or three since we were accustomed to note the exhibited works of our various Art-Societies; and even these have almost faded from recollection.

The portrait-painter who finds abundant occupation in his peculiar department, has little opportunity, and far less temptation, to devote his time to another; at least in our day, when the demand for each is so disproportionate—except with some few very eminent names—and the pecuniary advantages are so great in favour of the former. But the records of ancient Art tell us that Titian and Rembrandt, Rubens and Vandyke, with many others, employed their pencils both in history and portraiture almost with equal attention, regarding the one as identical in importance with the other.

It must, we should think, be a great relief to the artist constantly engaged in copying the forms and features of living models, however varied in themselves, to emancipate himself occasionally from so limited a sphere of action, with its fashions and its foibles—we mean nothing disrespectful to the sitters—while he indulges in the embodiment of his own imagination. And our surprise is that it is not oftener done, even for the sake of recreation alone, presuming neither profit nor honour were to accompany the work.

It was probably in one of such wandering fits from his regular path that Shee painted his very clever picture of the "Infant Bacchus," contemplating, in an attitude of childish enjoyment—a bunch of the ruddy grape torn from the bough he holds in his left hand, which he has stolen, with its support, from the parent vine. The figure is drawn to exhibit those peculiarities of contour and physiognomy which "poets write of" when describing the young deity, and the accessories of the goblet and vase are suitable emblems of wine-loving propensities. The picture is painted with a remarkably free pencil, steeped in rich and very brilliant colouring, scarcely, if at all, unworthy of the great names above mentioned; while, as a rare example of the artist's ideal subjects, it is much to be prized.



T. VERNON, ENGRAVER.

JR. M. A. SHEP, P.R.A. PAINTER.

THE INFANT BACCHUS.

FROM THE PICTURE IN THE VERNON GALLERY.

AGE OF THE PICTURE.
A.D. 1700. BY J. C. H. H. H.

ON WOODS USED FOR ORNAMENT
AND PURPOSES OF ART.

By PROFESSOR FORBES.

IV. WOODS OF TEMPERATE REGIONS IN THE
NORTHERN HEMISPHERE. ANGIOSPERMOUS
EXOGENS.*

In the family of heaths, so charming for exquisite beauty of shape or colour, or both combined, there is one European genus, whose members furnish a wood adapted for the cabinet-maker, although not much used. This is the *Arbutus* or strawberry-tree, of which there is more than one species indigenous and abundant in the countries bordering upon the Mediterranean. A colony of the *Arbutus unedo* flourishes upon the islands and shores of the Lakes of Killarney, giving with their shining evergreen leaves and bloomy purple stems, a southern aspect to the luxuriant vegetation. The hard and close-grained, warm-tinted, wood of this tree is occasionally used by turners, and converted into ornamental articles, such as inkstands and bookcases.

Among the many-petalled flowered exogens are not a few tribes that include trees of value for their timber as well as for the excellence of their fruit or the elegance of their flowers. The first we have to mention, however, is not very remarkable in any of these respects; it is the cornel or dogwood, *Cornus sanguinea*, a shrub abundant in our English thickets. Its wood is used for skewers and such ignoble instruments; its higher use is that to which it is applied by the watchmaker and optician, who avail themselves of its freedom from grit, to make instruments of its splinters for cleaning fine machinery or lenses. An American species, the *Cornus florida*, produces a hard, heavy wood, capable of taking a good polish, and used on the other side of the Atlantic as a substitute for box-wood. The *Araliaceae*, a natural order to which the ivy belongs, may be mentioned here incidentally on account of the substance so well-known as rice-paper. This was long supposed to be the pith of a Leguminous plant; its true nature was not made known until the present year, when the eminent botanist who presides at Kew, Sir William Hooker, demonstrated that it was the pith of an *Araliaceae* tree. A living plant had been procured with great difficulty from the Chinese, and was sent to England, but died on the passage. It is said to be exclusively a native of the Island of Formosa.

In the family of *Rosaceae* we find the greater number of our useful woods derived from trees with conspicuous flowers—not from roses and brambles, but from the members of the apple and plum tribes, which are sections of this beautiful group. The wood of the apple itself is one of the most used. It is moderately hard, often rich in hue and close-grained. It works well and clean, and is adapted for turning. Like the other woods of the tribe it is employed for chair-making. The bole of the tree only is used, and the wild apple or crab is often preferable to the cultivated; as also with the pear, the light brown wood of which is valued by the maker of Tunbridge-ware. It carves well, cutting cleanly in all directions of grain. It requires to be well seasoned, however. It takes a black dye with facility. Blocks for calico-printing and paper-staining are often cut out of it. The service-tree is said to yield a useful dark red wood, tough and lasting. The medlar is seldom used, its wood is pale and

rather soft. The mountain ash produces a hard and fine-grained light-coloured wood, capable of taking a good polish: a character applicable also to that of the common hawthorn. Among the best rosaceous furniture woods is the Cherry. It is of a pale reddish hue darkening to brown: its grain is hard and close. It works easily and takes a fine polish, becoming of a ruby tint when oiled or varnished, and taking a good stain. It is extensively used by cabinet-makers. Nor should cherry pipe-sticks be forgotten. The black cherry of the United States, *Cerasus serotina*, a tree that grows to a considerable size, even to 100 feet in height, yields a fine close-grained light red wood, darkening with age and beautiful grained, with abundant silver grain. The attention of our cabinet-makers might be directed with advantage to this tree. The wood of the Plum is richer in hue than that of the cherry, but is not so serviceable. It, as well as that of the Blackthorn, is used in the making of Tunbridge-ware and other fancy cabinet-work. That of the Apricot has a fine and hard grain. The almond-tree, especially when wild, is said to furnish a valuable wood, but which is little known or used.

The great order of Leguminous plants, the pulse tribe, is rich in trees, but not much so in temperate climates, nor is there any ordinary tree of the group upon which stress can be laid. That best known is the locust-tree, or what is commonly though incorrectly called by the name of Acacia. It is the *Robinia pseudacacia* of botanists. It produces a yellowish or reddish wood, compact and lasting, with a fine texture and abundant silver-grain. It is used for turners' work, for furniture and for cricket-stumps. The dark brown or greenish wood of the Laburnum, streaked with white silver-grain, is well adapted to ornamental purposes. Some other arborescent species of *Cytisus* differ from it in tint and quality. The fustic of the Levant, a yellow dyewood, belongs to the order *Anacardiaceae*, so named after the cachew-nut genus. In that of *Celastraceae* is included the well-known Spindle-tree, furnishing a yellow wood fit for such articles as thread-reels and bobbins. Its charcoal has peculiar merits for the purposes of the artist.

The wood of the European lime-tree has qualities which render it highly valuable for ornamental carving, although it is of little use as building timber. The beauty of its creamy white colour, the closeness and firmness of its grain, its softness and lightness, render it admirably adapted for the purposes to which it is chiefly applied. Carriage-panels, sounding-boards for pianos, toys, and boxes are made of it, as well as furniture intended to be inlaid. It is one of the materials used in wood-mosaic; and the white portions of the patterns executed in Tunbridge-ware are mostly constructed of lime-tree. Its fame for purposes of sculpture in wood dates from very ancient times, and it is therefore mentioned with praise by more than one classic poet. Some of the finest of the carvings of Grinling Gibbons were executed in lime. Although this tree is extensively grown in Britain, it is not planted now so frequently as formerly, and although believed by many botanists to be a native of our country, it must practically be regarded as a foreign wood. The north and east of Europe are its chief indigenous haunts, and in Lithuania there are extensive forests of it; the chosen places for rearing of bees, whose honey, if they be fed upon the flowers of the lime-tree, becomes peculiarly delicious in flavour. In North America its place is taken by a representative species,

growing under similar conditions, and furnishing a wood possessing similar qualities, soft, white and close-grained; it is much used by the cabinet-makers of the States, and by the sculptors of figure-heads for vessels on the Transatlantic rivers.

In the maple tribe are several valuable trees for ornamental purposes. The sycamore is one of the most familiar. It is compact and fine-grained, rather soft, easy to work, susceptible of polish, and not liable to warp. When young, it is white and silky; when old, yellowish or brown. It is sometimes variegated, and is then most sought after. In days of yore it furnished the wooden platters and other household instruments that reposed upon the old English dresser. Now it is extensively employed in the manufacture of musical instruments and purposes of turnery. The common maple was more honoured anciently than now, and by the Romans was chosen for the making of ornamental tables. It is fine-grained, and capable of taking a high polish. Butter-prints, and such like articles, are carved out of it. It is well adapted for turnery. Its knotted root-wood is highly ornamental, and applied to the manufacture of fancy snuffboxes, &c. More valuable are some of the maples indigenous to North America. What is called the bird's-eye maple, remarkable for the beauty of the figures described in the section of it, is not a peculiar kind, but particular portions of the tree, full of small knots or embryo-buds; these, according to the direction in which they are cut, describe various patterns. What is called curled maple is dependant for its peculiarities in the direction of the woody fibres, and is also no special sort. Both curled and bird's-eye varieties are usually procured from the *Acer saccharinum* or sugar-maple. It is a tree that in the forest grows to 60 or 70 feet high before branching, indigenous to Canada and the northern states. Its wood is compact, hard, and capable of taking a fine polish. It is much valued by cabinet-makers. The red maple of North America is another tree esteemed for purposes of furniture. Its wood is reddish-white, fine-grained and close, with narrow strips of silver-grain. It polishes well and is sometimes curled and blistered; the former qualities, as in the sugar-maple, depending on an undulation of the grain, the latter, upon the same cause that produces the bird's-eye appearance. It is extensively used for the making of common furniture in the States, but is deficient in strength and not very durable. The white maple, *Acer eriocarpum*, another American species, is used for the making of tools. The *Acer platanoides* of the mountainous regions of Europe is applied to similar purposes with the sycamore. The beautiful wood known as "Russian maple" is said to be really the product of a species of birch. The black ash of North America, *Negundo fraxinifolium* yields a yellow wood adapted for inlaying.

In the order *Sapindaceae*, we find one tree of temperate climates furnishing an ornamental wood. It is the horse-chestnut, *Aesculus hippocastaneum*, no relation, however, to the true chestnut. It yields a soft, close-grained white wood, turning well and much used in Tunbridge-work. The white backs of brushes are often made of it. It is employed in inlaying. The yellow wood of orange trees is occasionally employed for ornamental purposes, but is of little value. The tulip-tree (*Liriodendron tulipifera*), well-known now in our gardens, is a native of the Western United States, where it grows to a height of 140 feet. It is one of

* Continued from p. 188.

the Magnolia tribe, and is often set down as producing the well-known and beautiful tulip-wood. This is a mistake, its wood is white, soft, and fine-grained. It is not much valued.

OBITUARY.

COUNT D'ORSAY.

THE death, in the beginning of the past month, of Count d'Orsay, who, to his numerous other accomplishments, added those of a most ingenious sculptor and painter, is an event not to be passed without notice in our columns.

The father of the Count was General d'Orsay, an officer of the French Republic and Empire, whose son was born in Paris about the commencement of the present century. When he first came over to this country is not quite clear, but it is certain that, in his twentieth year, he had relinquished the gaieties of London, and entered the French military service; and it was while with his regiment at Valence, waiting to cross the Pyrenees with the Duke d'Angoulême, that he formed the acquaintance of the late Earl of Blessington and his Countess, an introduction which materially affected his whole future career. Throwing up his commission, he joined his new companions on their tour into Italy, and the arrival of this strangely constituted travelling party at Genoa is thus spoken of by Byron:—"Milord Blessington and *épouse*, travelling with a very handsome companion in the shape of a French count, who has all the air of a *Cupidon déchainé*, and one of the few ideal specimens I have seen of a Frenchman before the Revolution." There is no doubt that the Irish nobleman and his lady found the Count a most entertaining and valuable travelling companion, one whom they were most unwilling to part from; and it will be as readily believed that the young French lieutenant was equally charmed with the society of the fascinating Countess of Blessington, and bore very philosophically the easy, good-natured nothingness of her husband. It was, therefore, finally arranged that d'Orsay was to be made "one of the family," by marrying the daughter of his lordship by his first wife. Young and beautiful, the girl (for she was then little more) was taken from school and married to the Count at Genoa. The sequel to this part of his history need not be told; public rumour has said much concerning it, and much that we believe to be totally and entirely false. Lord Blessington died at Paris in 1827, and the title became extinct; his widow returned to England, as did the Count: the former to distinguish herself in the literary circles of the metropolis; and the latter to become, as we all know, a man of mark in the *beau monde*.

In the Paris paper, *Galvani*, appeared, a few days after the Count's death, the following remarks concerning him. "He had been ill for a long time from an affection, it is said, of the spine, which caused intense suffering, but it was only lately that his life was considered in danger. His physicians ordered him to Dieppe, but his health, instead of improving there, became much worse, and on his return to Paris some days since no hope was entertained of his recovery, disease of the lungs having been added to the original malady. Few men, not from their position public characters, have been more before the public than Count d'Orsay, and few men in his position have shown greater accomplishments. Count d'Orsay was not merely a man of fashion, he was a first-rate artist and an able writer. In London, some of his productions as a painter and a sculptor excited the admiration of even the most eminent professors in those arts, and his contributions to the press evinced both imagination and judgment. In England the Count became acquainted with Prince Louis Napoleon, and soon after the arrival of the Prince in France, he fixed his own residence in Paris. He was spoken of several times for diplomatic office, for which he was well qualified, but the Prince President finally selected him for a post for which his peculiar attainments and refined taste so eminently qualified him. He was appointed Superintendent of the Fine Arts, with a handsome salary; but he was not fated long to enjoy this mark of the appreciation in which he was held by Louis Napoleon. M. de Girardin, in the *Presse* of yesterday evening, in announcing the death of the Count d'Orsay, says:—"The regret which this death causes will be deeply felt by all the numerous friends of the deceased in France and in England; in all ranks of society and all classes of politicians. In London, Gore House was always open to all political exiles, whether they were called Louis Bonaparte or

Louis Blanc—to all the shipwrecked of fortune, and to all the illustrious in art and science. In Paris he had only a vast studio, but whoever knocked at his door in the name of misfortune, or for the aid and encouragement of progress, was sure to meet with an affable reception, and to receive cordial co-operation."

A writer in the *Globe* newspaper speaks thus eloquently concerning one of Count d'Orsay's latest employments:—"In his decay and decrepitude, he was granted a splendid annuity; but if he has not lived to enjoy the tardy arrival of better fortune, neither has he trusted to circumstances for a fitting sepulchre wherein to sleep after life's fitful fever; for he had prepared his own resting-place by the side of Marguerite, Countess of Blessington. He spent his last years in erecting, on a green eminence in the village of Chambourey, beyond St. Germain-en-laye, where the rustic churchyard joins the estate of the Grammont family, a marble pyramid. In the sepulchral chamber there is a stone sarcophagus on either side, each surmounted by a white marble tablet; that to the left encloses the remains of Lady Blessington; that to the right was 'untenanted' at the time when Isabella Romer described the mausoleum in 'Bentley's Miscellany,' May 1, 1850. Since then the fair hand that wrote the account of that tomb is cold in the grave, and the 'tenant' is now forthcoming for his self-appointed home."

W. SCROPE, ESQ.

The name of this gentleman will be familiar to many of the annual exhibitors at the British Institution as one of its directors, and as interesting himself very actively in its affairs. The sportsman will remember him as the author of two most interesting books, "*Days and Nights of Salmon Fishing*," and "*Days of Deer Stalking*;" both of which are ornamented with illustrations from his own pencil, and these of no inferior order, for Mr. Scrope was a very clever amateur artist. He possessed also excellent classical attainments, which render his writings instructive as well as amusing. Descended from an ancient and highly honourable line of ancestry, and possessed of an ample fortune, he was no unworthy example of the "old English gentleman." He died on the 20th of July, in the eighty-first year of his age.

MR. HENRY WILKIN.

It is our mournful duty to record the sudden death of Mr. Henry Wilkin, son of Mr. Wilkin, the engraver, and brother of the late Mr. Frank Wilkin. Mr. Henry Wilkin was settled at Brighton, where he practised portraiture in crayons with much success. He was an excellent draftsman, and thoroughly conversant with the theory and practice of the branch of the Art which he professed. His lectures on Art were distinguished by the clearness of his explanations and illustrations, the fluency of the language, and the interest and humour which he had the art of infusing into them. In his private character, Mr. Wilkin was much esteemed and respected. He was a kind husband and father, and we regret to hear that his sudden death has left a widow and children but scantily provided for. His studio contains several portraits in black and tinted crayons, and some exquisite and highly finished copies in water-colours of pictures by the late Mr. Frank Wilkin, to all of which we earnestly invite the attention of the patrons of Art. Mr. Wilkin died, on the 29th of July, of disease of the heart, in the 52nd year of his age.

M. TONY JOHANNOT.

The French papers of last month announce the death of this artist, in his forty-eighth year. He was a graceful painter of conversational pieces, and occasionally of scenes *à la Watteau*; but his popularity was acquired chiefly by his elegant book-illustrations. Among the works published with his designs are "*Don Quixote*," "*Gil Blas*," "*Paul and Virginia*," some of Scott's novels, the comedies of Molière, and the writings of George Sand and Nodier.

M. FEUCHÈRE.

Another death among the artists of France is recorded in the Paris journals, that of M. Feuchère, a sculptor of considerable note. He was perhaps known principally by his decorative architectural sculptures, such as the monumental fountain to Cuvier, near the Jardin des Plantes; but he also executed some works of a higher character, the statue of Bossuet, on the Place St. Sulpice, and a portion of the *bass-reliefs* of the triumphal arch at the Barrier l'Etoile.

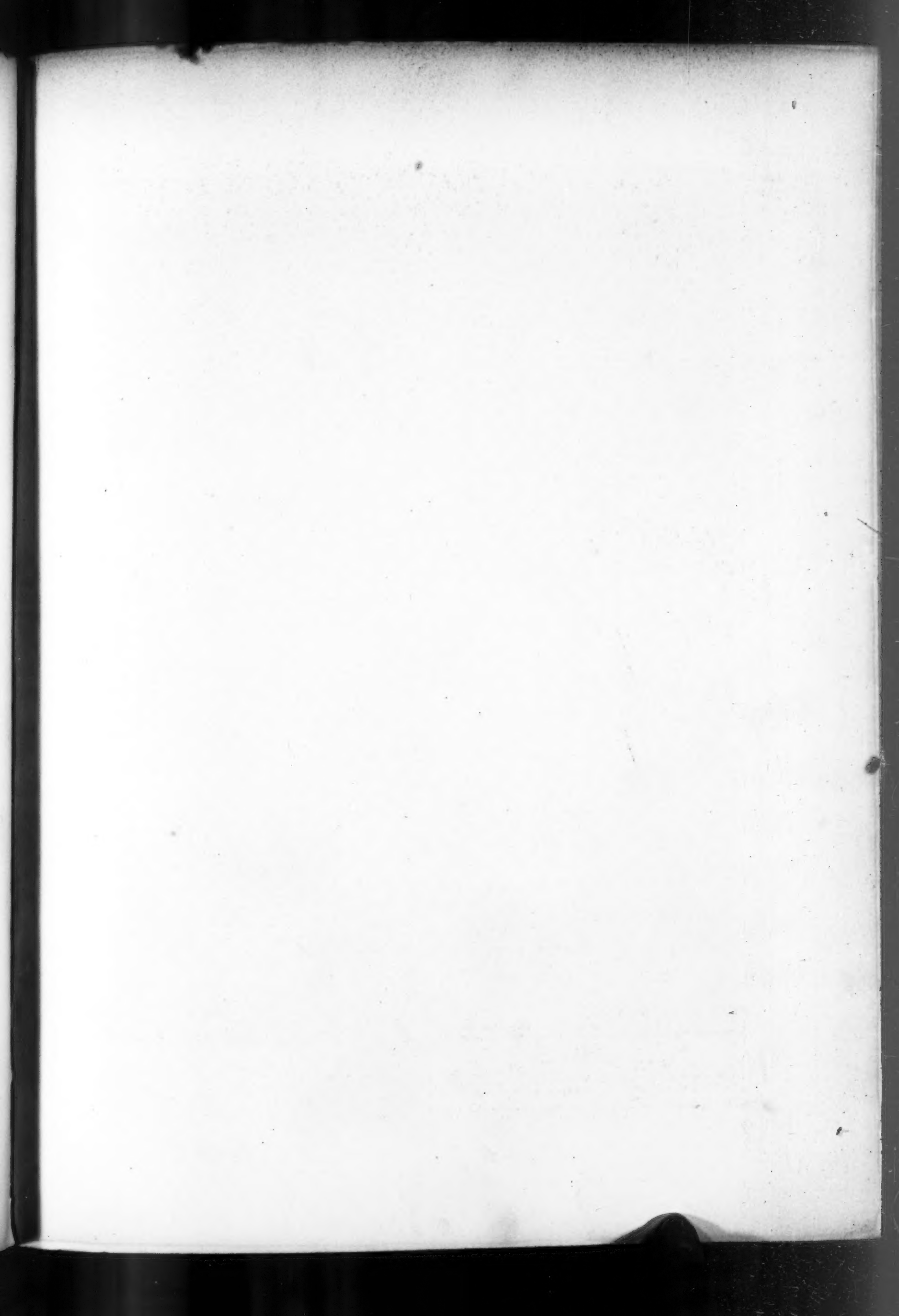
EXHIBITION OF MODERN ART IN ANTWERP.

THE triennial Exhibition of Pictures by living Painters opened in the above city on the 8th of August. The productions here gathered comprise 605 numbers, in which are included a few works of sculpture, medals, engravings, and water-colour drawings—the great majority being, as usual, of pictures painted in oil. Among the artists who exhibit there are 133 of Antwerp alone; 131 from Brussels and other parts of Belgium; 19 from Holland; 37 of Germany; 18 of France; 1 Italian and 26 English. This is the first time that our own painters have appeared in any foreign exhibition to such an extent, and it has been occasioned by the liberality of the Royal Society for the encouragement of the Fine Arts in Antwerp, who undertook to defray all the charges of conveyance to the exhibition and of returning the pictures to England. It has been these monstrous charges which have hitherto impeded the cordial concurrence of English artists with their foreign brethren: three years since a distinguished member of our Royal Academy, on a friendly invitation, sent two of his pictures to a previous exhibition here at an expense to himself of 8*l.* for carriage and fees.

The *locale* of the exhibition is in the Rue de Venus, adjoining the Museum; it contains ample and spacious saloons, besides a long gallery, all lighted from the ceilings. A saloon which is considerably larger than the Tribune in the Louvre, is devoted principally to works of large size. This great extent of space allows of two ranges of pictures, one on what is called the "line," and another range over it; consequently every picture is well seen without the inconvenience of stooping, or bending the neck to look aloft. All the pictures sent by the English artists are extremely well placed, and generally throughout the exhibition, every picture may be so well examined that the painful heart-burnings we are accustomed to, become nearly impossible to arise. Some of the sculpture is dispersed among the pictures, other specimens with the water-colour drawings, engravings, medals, and the competition architectural designs are placed in apartments viewed by side lights. Several handsome stuffed settees are placed at intervals in the saloons for the convenience and repose of visitors: a buffet for refreshments is established in an adjoining apartment. The entire arrangement is calculated to afford the utmost facility for the enjoyment and appreciation of the works of Art, and makes a comparison with our warehouse-looking exhibitions somewhat humiliating. The price of admission is one franc for the first week and the reserved days, after which the exhibition is open to the public gratis, during its continuance, on every Wednesday and Friday the whole day, and on Sundays after 2 o'clock.

At 10 o'clock in the morning of the day fixed for the opening ceremony, the Burgomaster and notabilities of the city, in official costume, the Governor of the Province, the officers of the army in full uniform, delegates of the various scientific societies, the President of the Academy, and the artists who are contributors to the Exhibition, assembled in the Gallery, when the Governor of the Province, M. Teichmann, declared the Exhibition to be opened. In a speech replete with compliments to the living artists of Antwerp and of reminiscences of its former glory, he dwelt mainly on the school of Art which, in the time of Rubens, shed such lustre on their antique city, then in the full blaze of its commercial prosperity; and expressed his confidence that since the epoch which assured the nationality of Belgium, the descendants of this illustrious School of Painters would prove worthy of their ancestry.

M. Rogier, the Minister of the Interior, who honoured the ceremony with his presence, replied that he was proud of the opportunity as the representative of the government of the country, to preside on this important occasion. That in effect Antwerp had always held the most elevated position in the Fine Arts; that it had originated and fostered Art in Belgium; and not only was the present a local or a national festival, but the artists of Antwerp having invited all the schools of the Continent to compete in the Exhibition, it was universal, in which they had fearlessly and triumphantly met the rivalry of all the schools of the Continent. Although the honourable Minister of the Interior named twice the schools of the continent in his speech as contributors to the universal Exhibition in Antwerp, he never made the slightest allusion, much less any complimentary remark, to the presence of works by twenty-six English artists; an omission certainly in very bad taste, if it were not even intentional. This omission





G. JONES R.A. PAINTER.

J. B. ALLEN. ENGRAVER.

LADY GODIVA.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
8 FT 3 IN. BY 2 FT 6 IN.

PRINTED BY DAY & SON.

LONDON, PUBLISHED FOR THE PROPRIETORS.

by the first minister of the crown, would not be very flattering, if some of the works by the English artists did not carry off the palm of excellence in their various departments.

The description of pictures which a reader has no chance of viewing, is usually very vapid, and can only give interest when some of their names are either popular, or their previous works known. Among the painters of Antwerp thus circumstanced may be cited the Baron Wappers, President of the Academy; De Brackeleer, Dyckmans, Jacob Jacobs, Van Lerius, De Keyser, and H. Leys. The latter painter does not exhibit, having sold his last picture to an amateur who would not permit it. The Baron Wappers exhibits only the picture of "Louis XVII. at Simon's the Shoemaker," belonging to the King of the Belgians, which His Majesty permitted to be exhibited in London last year, in the Lichfield House Gallery. De Keyser has two pictures, one a full-length portrait, of which little can be said; the other represents "Columbus and his Son mocked by the Populace as insane Visionaries;" the figures are life-size to the knees, that of Columbus is almost a transcript of Gallait's "Count Egmont," in the picture belonging to the banker, Wagener, at Berlin: it is powerfully painted, and the characteristic expression well sustained; the general tone is brown. In *genre* subjects the De Brackeleers, father and sons, are as elaborate as ever; and Dyckmans exhibits a small picture of "A blind Beggar at a church-door;" the size is about fourteen inches by twelve, and for the subject is treated with all the resources of Art; the execution is truly marvellous: a merchant of the city, Mons. A. Van Geetruyen, has become its possessor for 7000 francs. This gentleman is one of the great patrons of the artists of Antwerp, having formed a remarkable collection of their best works. M. Van Lerius exhibits a clever composition of a man, woman, and child, in rich costume, brilliant and powerful in colour. The school of Antwerp may boast of another historical painter of great promise in M. J. Bellemans; his picture of "The last Moments of St. Remacle," with figures larger than life, is firmly painted, with a vigour and *impasto* rarely equalled, and perfectly free from any meretricious *chique*. There are a variety of historical compositions among the exhibiting painters of Germany and elsewhere; and an abundance of *genre* subjects, in which class the Dutch and Belgians are distinguished for elaborate and sometimes painful finish. In portraits there are none having pretensions to moderate excellence, with the exception of a portrait of himself, by Begas of Berlin; and another of Mdlle. Jenny Lind, by Magnus, also of Berlin. In sculpture, an elegant group of two female figures reclining, personifying fishing and fowling, by Ducaju, are intended to surmount the chimney-piece of a dining saloon in the mansion of M. De Pret. Geefs has also three statues of great elegance, representing Thalia, Urania, and Melpomene, intended for the saloon of the theatre here.

The English painters who exhibit are, Sir Edward Landseer, R.A.; T. Uwins, R.A.; H. W. Pickersgill, R.A.; T. S. Cooper, A.R.A.; C. Barber, President of the Academy of Liverpool. F. Madox Brown, James Danby, T. Heaphy, G. Howse, G. Lance, T. Landseer, J. Lucas, C. Lucy, C. Marshall, J. Martin, J. H. Millais, T. Mogford, W. Oliver, Mrs. Oliver, Miss Townsend, H. Warren, President of the New Society of Painters in Water Colours, J. D. Wingfield, &c. H. A. J. Munro, Esq., of Hamilton-place, Piccadilly, is also an exhibitor of one of his elegant female heads.

The picture of the "Forester's Family" by Sir Edwin Landseer, has constantly a crowd to view it. It belongs to the King of the Belgians, and was in the hands of the engraver, but Mr. Henry Graves, in the handsomest manner, sent it to the Exhibition, and has arrested thereby the progress of the engraving, for which he paid a large sum for copyright. Mr. Pickersgill's portrait of a young man in armour is not approached by any portrait exhibited. G. Lance is unsurpassed, in a picture of Fruit, but Millais' picture of "Mariana" is a perfect enigma—the exquisite details, the lustre of colour, and the treatment altogether new to the Belgians, excite immense surprise and a good deal more of applause than dissent. Limited as are the examples of the English School, the specimens sent do honour to the respective artists, and merit more notice from M. Rogier than the works of the German, Dutch, and French School here congregated.

On Friday, the 13th inst., Her Majesty Queen Victoria, H.R.H. Prince Albert, His Majesty the King of the Belgians, with the young Princes and Princesses of both the Royal Families, visited the Exposition. The illustrious persons were received by the civic authorities, and the President of the Academy, Baron Wappers. Her Majesty examined the collection minutely, and expressed her pleasure

at the pictures by Wappers, De Keyser, Dyckmans, Achenback, and others. Her Majesty made several notes in her catalogue, with a view to the acquisition of some of the pictures. The King of the Belgians expressed his admiration of the picture of "The Forester's Family," painted for him by Sir Edwin Landseer, R.A., which His Majesty had not seen before, as it had hitherto remained in England for engraving by Mr. Atkinson, and will be returned for the completion of it. The picture was well-known to Her Majesty, as she had previously made a study from it at Osborne. The King of the Belgians was greatly delighted with the pictures by the English artists, and particularly expressed his admiration of the "Lear and Cordelia," by Ford Madox Brown. The Baron Wappers' picture of "Louis XVII" was of course a subject of great interest. Her Majesty found it a painful study, and the King of the Belgians replied that he had pleasure in pictures of intense feeling or melancholy.

THE VERNON GALLERY.

LADY GODIVA.

G. Jones, R.A., Painter. J. B. Allen, Engraver.
Size of the Picture, 2 ft. 5½ in. by 2 ft. 0½ in.

THE artist has an unlimited sphere for the operations of his genius:—

"The world is all before him where to choose,—"

truth and fiction, the thoughts of others as well as his own imagination, the history of the world, everywhere and at all times—these form the broad range throughout which he is free to wander, and to cull whatever he deems best. When we consider this, we are surprised that painters should ever be at a loss for a subject, or select one that descends below the dignity of Art.

Mr. Jones has found in a historical or traditional fact connected with the town of Coventry, materials for a very pleasing picture. Many persons have heard of Lady Godiva, of Coventry, but few, we believe, are acquainted with her history. She was the wife of Earl Leofric, a powerful lord of Mercia, in the eleventh century, who founded and munificently endowed an extensive monastery in the above town. The legend relating to the lady's appearance as here represented is, that the Earl had subjected the citizens to most oppressive taxation, against which no remonstrances on the part of his wife availed anything; he, however, promised to relax the burden, if she would consent to ride, undressed, through the town, a condition he thought she would never agree to. Her generosity rose above her apprehensions, and partially veiling herself with her long hair, and the inhabitants having faithfully promised to keep within their dwellings, and to close up their windows, she made the circuit of the place on her white palfrey. Matthew of Westminster, who wrote in 1307, is the first who mentions the story, which doubtless had its origin in something that took place at the period referred to, though probably not as it has come down to us. The procession of Lady Godiva, which was re-enacted in 1677, is still kept up in the town of Coventry, with much of the quaint pomp and pageantry of the olden time.

The picture by Mr. Jones is supposed to represent the lady, attended by her maidens, making her final arrangements for the ordeal through which she is to pass, ere she quits the portal of her husband's castle. The artist, in placing the group under the dark shadows of the edifice, has brought them into most effective relief. There is a manifestation of great delicacy in the treatment of a difficult subject, as well as much elegance in the distribution of forms, placed so as to preserve a well-adjusted balance. A feeling of sympathy with their mistress, not unmingled with admiration of her devotedness, is expressed in the countenances of her attendants, that considerably heightens the interest of the picture, which, as a work of Art, independent of its theme, stands as a good example of the painter's talent, though perhaps not the best which might have been selected from the pencil of one to whom, in many ways, our present school of Art is largely indebted.

ART IN CONTINENTAL STATES.

PARIS.—An interesting and curious paper has just been issued and sold at the entrance of the Salon of this year; it is the reprint of the first exhibition of Paintings and Sculpture in the "Cour du Palais Royal," in 1673, with remarks, and a list of the different catalogues of the exhibitions from that period. We find in this work four large paintings by Lebrun, "The Defeat of Porus;" "The Passage of the Granicus;" "The Battle of Arbela;" "The Triumph of Alexander;" and many other works by the artists of the time. What would our modern R.A.'s say if their paintings were exposed "en plein air"? such however was the case in this instance. The history of the first "salon" of the "Académie Française" is as follows:—1634, A. Godeau; 1673, Flechier; 1700, de Nesmond (Archbishop of Toulouse); 1727, I. I. Amelot; 1749, Marquis of Belle Isle; 1770, St. Lambert; 1803, Maret, Duke of Bassano; 1816, Viscount Laine; 1836, Emmanuel Duputy; 1862, Alfred de Musset.—Several sales have taken place recently; that of M. Collet, ex-director of the mint, contained many curious articles of *virtù*, but did not come off well, it being known to many purchasers that there was a reserved price on most of his objects. A painting by Rembrandt, and another by Poussin, were offered at 20,000*fr.* each; one attributed to Leonardo da Vinci offered at 120,000*fr.* met with no bidders. Those that were sold realised prices scarcely worth noticing. The modern French pictures were more in request than those by the old masters. A fine Greek Vase in "matière dure," known as the "Pallas Vase," from the Malmesbury Collection, where it had cost 15,000*fr.*, was bought by the Count of Portales for 9050*fr.*; Venus Callipige, marble statuette, signed Canova, 1350*fr.*; several other marble busts and bronzes sold at moderate prices. The collection was good in porcelain of Sèvres. The sale of the Baron de Vauxanges' collection went off much better, and contained many examples of the Flemish School. The Baron being much esteemed as a connoisseur, his sale brought together a good company. The following are the principal pictures sold, with the amounts they realised. "The Labourer," by Berghem, 9500*fr.* (Duke of Valmy); "Adieu of the Shepherdess," Berghem, 20,000*fr.* (Duke of Valmy); "Young man holding a Horse," Cuyt, 3999*fr.* (M. Lammes); "The Creation," by David de Heem, 2400*fr.*; "The Pages of the Palace," by Vanderheyden and A. Vandevelde, 22,100*fr.* (Baron Rothschild); "The Ferry," Ostade, 2900*fr.* (Count d'Yvon); a "Marine View," by G. Vandevelde, on panel, 10,000*fr.*; it was purchased for the Louvre; "Deposition from the Cross," A. Van de Werf, 8000*fr.* (Duke of Valmy); "Horse Market," by P. Wouvermans, 15000*fr.* (Count d'Yvon); "Landscape—Sunset," J. Wynant and A. Vandevelde, 3950*fr.* (Baron Rothschild); "Landscape," by the same painters, 1600*fr.*. Most of these pictures are small, 58 brought 130,562*fr.*. A few of the French modern school were sold at moderate prices.

The various articles of *virtù* left by Pradier have been disposed of. After the sale of about two hundred drawings and sketches—some of the former were well sold—the "Sappho," marble statue, exhibited this year at the Louvre, was sold to the Government for 13,000*fr.*; the small model of the same, 1001*fr.*, to Messrs. Suse and Co. "Venus and Cupid," bronze group, life-size, 2000*fr.*; "Pandora," bronze, three feet high, 1000*fr.*; "Ulysses with the body of Achilles," plaster, 810*fr.*; "Homer and his Guide," three feet high, plaster, 3070*fr.*, for the town of Geneva; "Psyche and Cupid," plaster, 1200*fr.*

The entries of the Salon this year have produced 35,383*fr.*; the Catalogue 10,000*fr.*; the bureau for depositing canes, umbrellas, &c., 6000*fr.*,—in all 50,383*fr.*; after deducting 27,000*fr.* for building a supplementary gallery, there remain 23,383*fr.*, which will be laid out in paintings from the Exhibition. The new street about to be formed in the Quartier St. Jacques will necessitate the destruction of the Tour St. Jean de Lateran; this tower—a vast square building four stories high—is of great antiquity, and belonged to the Commander of the Order "Hospitalliers de St. Jean de Jerusalem de Malte," founded in the twelfth century, and mentioned for the first time in 1171: the name of "St. Jean de Lateran" is more modern. The conventual church, a building of little extent, contained the tombs of Jacques Bethune, of Balfour, Archbishop of Glasgow, Scotch ambassador in France, who died 1603; and the magnificent mausoleum of Jacques de Souvré, 1670, now preserved in the Louvre. The tower was used as a resting-place for the pilgrims going to Jerusalem, and for a hospital for those sick persons

who asked hospitality: the Order was suppressed in 1792. It has also been rendered celebrated as being the locale in which the distinguished anatomist, Bichat, gave his lectures on anatomy, and has since that time been named "Tour de Bichat."

The manner in which the famous "Conception" of Murillo was procured, on the authority of M. Emanuel Gonzales, may prove interesting at the present moment:—"The column, in full pursuit of General Moore in his retreat, overtook two Capuchin friars, mounted on mules laden with wine; on questioning them, they were suspected of being spies, which was confirmed by the body of troops being fired on soon after by some Guerilla troops; the French threatened them with death, but Soult finding they had in their convent some fine Murillos, directed them to show him the way there. On his arrival he offered to purchase the painting, which was indignantly refused by the Father Abbot, who required Soult to give up the two friars. The General replied, 'Reverend Father, they are spies, and I should commit a great sin in letting them go at your request; they must die.'—'You are then inflexible?' said the abbot. —'As you are about your painting!'—'But the Prince of Peace offered us 100,000*fr.* for it.'—'Well, I will give you 200,000*fr.*' This offer was accepted. 'But you will grant the lives of my two brethren?' continued the Superior.—'Certainly,' said Soult, 'on condition you ransom them; the price of the ransom is 200,000*fr.*' The unfortunate Abbot had no means of resistance. In one hour the fine picture was packed up in a baggage-wagon. One of these monks was the cook of the convent; the holy father invited Soult to stay dinner, and try his skill; but this he declined, saying, 'I should be afraid of having allowed you to ransom him too cheaply, if I were to taste food prepared by him.'"

The orangery, under the Gallery of Paintings in the Louvre, is to be turned into barracks for a cavalry regiment. It is melancholy to think that the least carelessness may set fire to the straw and hay necessary in such a place, and the whole of our fine collection be destroyed!—The Minister of the Interior and the Minister of Instruction have given 4000*fr.* to M. Beulé, as an encouragement for his interesting artistic discoveries in the Acropolis of Athens.—In the court-yard of the Hôtel de Ville has been placed a statue of Louis XIV., of great beauty, by Antoine Coysevox.—A kind of Exhibition has been opened at the Hôtel de Ville, to furnish that palace with bronzes. The first prize was gained by M. Paillard; M. Barbedienne obtained the orders for the lustres of the Salle Napoleon; M. Lerolles, a lustre for the Salle des Caristides, &c.—The first stone for the completion of the Louvre, has been laid by M. Casabianca. In the base has been inclosed the usual coins and a medal, on which is inscribed, "Achèvement des Tuileries et du Louvre: Pose de la première pierre, 25 Juillet, 1852."

On the 20th July last, the usual rewards were distributed at the close of the Salon; some artists have been made chevaliers of the Legion d'Honneur, and others officers. The only thing worth mentioning is the transference of the honorary prize of 4000*fr.*, from M. Cavalier to M. Pradier's family; this although well as a tribute to departed merit, is certainly a great fault, as the "Sappho" is far inferior to many works of Pradier, and certainly far below the "Penelope" of Cavalier.

HAVRE.—Statues of Casimir Delavigne, and Bernardin de St. Pierre, have recently been placed before the Museum of Havre, their native city, with all the pomp of public celebration. How differently we treat our literary men! If we inaugurate a statue, it is that of some parliamentary orator, or distinguished warrior; and in some instances persons of very fleeting celebrity; but the men who have made English literature famed in all lands, have no monuments but their own pages.

MUNICH.—Professor Shraudolph is at Spire, busied with the completion of his frescoes in the Cathedral. When the cupola, the choir, and the transept are finished, he has still the walls of the nave and other portions to finish. The Rhine is now easily accessible to English travellers, and none should go near Spire without seeing this great work.—Kaulbach is gone to Berlin, in order to execute his "Homer" in the new museum, and at the same time to make drawings for the ornaments and smaller pictures by which the larger ones are surrounded.—Moralt is gone to Graub, in Hungary, in order to paint in fresco the newly erected Cathedral. The subjects are passages from the Bible, and others from the life of St. Stephen, who first introduced Christianity into that country.—The King of Bavaria has caused to be executed another painted glass window, for the cathedral of Ratisbon.

SCHOOLS OF DESIGN.

An authorised paper has recently been printed, from which we learn that in the five metropolitan schools, there are sixteen professors, masters, and assistant masters. The highest salary is 300*l.* with certain fees, and the lowest 32*l.*, also with a portion of fees. The head master who receives 300*l.* a year is occupied twenty-two hours and a half in the week, and the assistant master with 32*l.* per annum and fees, is engaged but five hours during the week. In the provincial schools there are forty-one masters receiving salaries ranging from 25*l.* to 300*l.* While on this subject, it is not inappropriate to state, that by a recent decision of the governing body of the "Department of Ornamental Art," it is intended to select the teachers of the elementary drawing schools about to be established, from among the most clever and assiduous pupils of the Schools of Design. The pupils so selected, will first undergo a series of preparatory training and study, at the central school, and during that period will be allowed 1*l.* per week, and the lowest salary on receiving appointment, will be 70*l.* per annum. This plan seems a judicious one in many points; it will afford certain employment to many, and it will provide the younger schools with approved and practical

teachers, acquainted, by experience, with what their necessities require, and knowing also how to supply them. The wood-engraving class of the female students of the Metropolitan School of Practical Art is about to be reorganised and removed to Marlborough House, where it will be placed under the direction of Mr. Thompson, the able wood-engraver. Instead of meeting only twice in the week for two hours, the class is to meet daily, except Saturday, for three hours; pupils will, we understand, be expected to give some proof of their ability to draw on the wood, prior to their admission to the classes. This appears to us a judicious arrangement, inasmuch as wood-engraving is a mere mechanical process unless in the hands of an artist; and our own experience has long convinced us that a very large proportion of engravers have no claim to be so considered. The fees paid by pupils, which have hitherto been merely nominal, will for the future bear some proportion to the amount of instruction received.

Since the above was in type, we have received a copy, and herewith print the "return" to the "order" moved for by Mr. ALDERMAN COPELAND, to which we have made reference; it enlightens us upon matters of which we were entirely ignorant, and we may hereafter find occasion to analyse and comment upon its contents, for the document is certainly open to remark.

RETURN to an Order of the Honourable The House of Commons, dated 19th April, 1852;—for RETURNS "showing the Number of MASTERS and ASSISTANT MASTERS in the SCHOOLS OF DESIGN in the United Kingdom;" "And showing the Amount of SALARIES paid to each MASTER and ASSISTANT MASTER, and the Time they are Engaged in the Several Schools."

METROPOLITAN SCHOOLS.

SCHOOLS.	NUMBER OF MASTERS.	Amount of Salary per Annum.	Number of Hours engaged per Week.	
Marlborough House . . .	One Professor . . .	£250	16½	With portion of fees.
	Ditto . . .	150	—	
Somerset House . . .	One Head Master . . .	300	22½	With one-fourth of students' fees (100 <i>l.</i>).
" . . .	One Deputy . . .	200	37	With one-fourth of students' fees (100 <i>l.</i>).
" . . .	One Assistant Master . . .	150	18	With portion of fees.
" . . .	Ditto . . .	70	13	Ditto.
" . . .	Ditto . . .	150	27	Ditto.
Westminster Elementary . . .	One Assistant Master . . .	100	10	
Female School, Gower Street . . .	One Superintendent . . .	200	15	Ditto.
" . . .	One Assistant Teacher . . .	63	6	
" . . .	Ditto . . .	50	17½	
" . . .	Ditto . . .	50	17½	
Spitalfields . . .	One Head Master . . .	175	21½	
" . . .	One Assistant Master . . .	100	21½	
" . . .	Ditto . . .	40	12½	
" . . .	Ditto . . .	32	5	

PROVINCIAL SCHOOLS.

Belfast . . .	One Head Master . . .	300	40	
	One Assistant Master . . .	150	30	
Birmingham . . .	One Head Master . . .	300	30	
" . . .	One Assistant Master . . .	150	30	
" . . .	Ditto . . .	100	30	
Cork . . .	One Head Master . . .	300	30	
	One Assistant Master . . .	150	30	
Coventry . . .	One Head Master . . .	200	30	
	One Assistant Master . . .	25	15	
Dublin . . .	One Head Master . . .	300	25	
" . . .	One Assistant Master . . .	120	27½	
" . . .	Ditto . . .	120	27½	
" . . .	Ditto . . .	120	27½	
" . . .	Ditto . . .	100	15	
Glasgow . . .	One Head Master . . .	400	30	
" . . .	One Assistant Master . . .	200	30	
" . . .	Ditto . . .	100	30	
" . . .	Ditto . . .	50	6	
Hanley . . .	One Head Master . . .	200	16½	
" . . .	One Assistant Master . . .	50	16½	
" . . .	Ditto . . .	50	5	
Leeds . . .	One Master . . .	200	32½	
Macclesfield . . .	Ditto . . .	200	25	
Manchester . . .	One Head Master . . .	300	30	With portion of fees.
" . . .	One Assistant Master . . .	60	10	
" . . .	Ditto . . .	110	22	
Newcastle . . .	One Head Master . . .	150	16	
	One Assistant Master . . .	25	6	
Norwich . . .	One Master . . .	150	25	
Nottingham . . .	One Head Master . . .	200	32½	
	One Assistant Master . . .	125	32½	
Paisley . . .	One Master . . .	250	20	
Sheffield . . .	One Head Master . . .	300	24	With portion of fees.
" . . .	One Assistant Master . . .	150	19	
" . . .	Ditto . . .	100	15	
Stoke . . .	One Head Master . . .	200	18½	
" . . .	One Assistant Master . . .	60	18½	
" . . .	Ditto . . .	60	5	
Stourbridge . . .	One Master . . .	150	20	
Worcester . . .	Ditto . . .	150	24½	
York . . .	Ditto . . .	150	26	

CHEMICAL GLEANINGS.

Investigations on Madder.—M. Rochleder has recently made some important investigations on oriental madders, of which the following is an abstract: a decoction of madder having been formed, acetate of lime was thrown in, and a precipitate thus developed. This precipitate consists, according to M. Rochleder, of alizarine, purpurine, a small quantity of fatty matter, citric acid, traces of ruberythric acid, rubichloric acid, sulphuric and phosphoric acids.

Of these preceding materials the alizarine and purpurine may be separated from the oxide of lead, with which they are thrown down, by first decomposing the lead precipitate with sulphuretted hydrogen, and then treating the decomposed mass with alcohol, which dissolves out both alizarine and purpurine. On adding water to the alcoholic solution a yellow jelly, containing alizarine, is separated along with a small quantity of fatty matter and purpurine; the greater amount of purpurine, however, remaining dissolved in the alcoholic menstruum. Having removed the fatty matter from the gelatinous extract, by means of cold ether, the alizarine may be isolated by means of hot ether, which, on evaporation, leaves the colouring matter in the form of brilliant orange-coloured scales. When a mixture of alizarine and of purpurine is dissolved in caustic potash, and protosulphate of iron added, the mixture—if allowed to stand at rest in a corked bottle—deposits a black precipitate, the supernatant liquor becoming pervaded with a brownish-yellow fluid, and assuming a blood-red colour when exposed to the air. If hydrochloric acid be added to this solution, flakes of purpurine are instantly deposited. According to M. Rochleder, this substance may be reduced like indigo to the colourless state, assuming colour upon the absorption of oxygen.

The preceding substances are thrown down by neutral acetate of lead; if then the precipitate be filtered off, and subacetate of lead be added to the neutral liquor, a further deposition is caused of ruberythric and rubichloric acids, in combination with oxide of lead, from which the lead may be separated by sulphuretted hydrogen as before, and the acids finally isolated by treatment with boiling alcohol. Mons. E. Schunk has also been devoting himself lately to the investigation of madder, regarded as a tinctorial agent. His experiments go towards proving the correctness of the views advanced by Mr. Higgin, who believed that the colouring agent of madder, so useful in dyeing, does not exist ready formed in the root, but that it is the product of transformation of one of the principles contained in the madder. When madder is exhausted by means of cold or lukewarm water, the solution contains a substance to which M. Kuhlmann has given the name of xanthine; the aqueous solution of which is characterised by having a deep yellow colour, and possessing an extreme bitterness. If allowed to stand for some time at rest, or heated at a temperature of about 49° or 54° C., this solution of xanthine decomposes gradually; a gelatinous and flocculent substance being formed which holds all the colouring power; whilst the liquid, floating above, is altogether colourless. According to Mr. Higgin, xanthine during the operation is transformed into alizarine; this being due to the agency of a ferment, extracted from the madder by water simultaneously with the extraction of xanthine. This peculiar formation might be impeded by heating the liquid to ebullition, or by the addition of alcohol, acids, or acid salts.

Such are the views which the recent experiments of M. Schunk confirm in all their essential particulars, only the substance designated as xanthine is according to this chemist a mixture of two substances:—rubiane, the bitter principle, capable of being transformed into alizarine, and chlorogénine, the characteristic property of which consists in forming a green powder on boiling it with weak sulphuric or hydrochloric acid.

These two substances are very difficult to be separated from each other; M. Schunk succeeded in accomplishing the separation, by

taking advantage of the peculiar tendency of rubiane to become fixed to certain porous bodies, such as sulphuret of lead, and animal charcoal.

He prepares rubiane in the following manner. Madder is exhausted by means of hot water, and the solution, while still hot, is treated by animal charcoal in the proportion of 30 grains of charcoal, to 500 grains of madder. After having stirred the mixture, and allowed it to macerate for some time, the liquor is decanted, the animal charcoal is collected and washed with cold water, until the water no longer becomes coloured green, on the addition of hydrochloric acid after the charcoal. Having been thus washed, it is exhausted by means of alcohol so long as the alcohol is coloured yellow. The solution is now evaporated, the impure rubiane obtained dissolved in water, again precipitated by animal charcoal and taken up by alcohol. The greater part of the alcohol being driven away by evaporation, and sulphuric acid added, there result brown resinous-looking drops of rubiane.

Rubiane thus procured forms a hard brilliant amorphous mass, something like a hardened varnish in appearance. It is not deliquescent:—is easily soluble in water,—not so easily in alcohol,—and insoluble in ether. Its solutions are very bitter, and not capable of precipitation by subacetate of lead.

A Vegetable Wool.—Not far from Breslau in Silesia, in a domain called the prairie of Humboldt, there exist two establishments of a very peculiar kind:—peculiar not only in their respective objects, but also in their re-union. The object of the first of these establishments is to obtain a sort of wool or cotton out of the leaves of pines; that of the second to apply, as an artificial bath, useful in cases of disease, the fluid resulting from the manufacture. Both of these establishments originated with the intelligence of the superior inspector of forests, M. de Pannowitz, inventor of a chemical process by means of which the long delicate leaves of the pine may be converted into a woolly or cottony substance—capable of being spun, felted, and woven like wool itself. The *Pinus silvestris*, or wild pine, from which the new product is derived, is in great estimation by the Germans on account of several good qualities which it possesses; therefore instead of being permitted to grow wild, numerous plantations of it have been made, and which are now so large that they may be almost called forests. When planted in a light sandy soil it grows with rapidity, and imparts to the soil consistence and solidity. Associated with the oak it becomes a shelter under which the latter acquires great power and development, until in its turn it outgrows its protector. The use to which M. de Pannowitz has applied its leaves will no doubt be taken advantage of in other countries so soon as it becomes known. All the acicular leaves of the pine and fir tribe in general are composed of fasciculi of extremely delicate fibres, united by a resinous substance. By the action of chemical solvents the resin may be withdrawn, leaving the fibre in an isolated state. According to slight modifications in the plan of treatment, the woolly substance acquires varying degrees of fineness; thus rendering it applicable to purposes of varying delicacy. The only circumstance rendering the *Pinus silvestris* preferable to other members of the same tribe, is that of its possessing more elongated leaves.

Balance of Organic and Inorganic Life.—A curious instance of the manner by which nature maintains her balance of animal, vegetable, and inorganic functions, has recently been made known by Mr. Warington. This gentleman put some gold fish into a capacious glass vessel along with some growing plants of *Vallisneria spiralis*, imagining that the carbonic acid evolved by the fish would be decomposed by the growing vegetables; that oxygen gas would be given out and the cycle of functions would be complete. In this he was disappointed; matters were not as he expected. His fish pined, his water-plants drooped; a fungoid growth pervaded the whole vessel, and his mixed establishment was threatened with speedy destruction. Re-

flecting on the cause of all this he at length bethought himself that his aquatic colony, although complete in all other respects, lacked a scavenger. Portions of vegetable debris were continually decaying, and no provision existed in the establishment for carrying the decayed portions away. Thus the cause of the drooping of his fishes was evident enough, but the remedy did not seem quite so clear: how to complete the link in nature's economy he could not see. At length one morning as he was taking a walk, Mr. Warington observed a snail very busily engaged on a decaying stalk, on which he was breakfasting. He observed, moreover, that, by preference, the decayed portions of the stalk were consumed: whereupon the idea occurred of adding a few snails to the establishment. This was accordingly done forthwith, and matters proceeded well from that time. The unhealthy fungoid growths disappeared, the fishes revived, and the water returned to its original condition of purity. The result of this experiment shows us by what seemingly trivial means nature accomplishes her ends:—teaches us not thoughtlessly to set down the most humble member of creation as noxious or useless.

Poisonous Mushrooms.—Some time since a Belgian physician, M. Girard, drew considerable attention to the discovery of a method by which he imagined poisonous fungi might be deprived of their noxious qualities, and rendered adapted for food. His process consisted in treating them with a hot solution of vinegar and salt, by means of which he thought the poisonous principle might be effectually removed. His experiments were deemed at the time satisfactory; himself and children, some private friends, and public officials having partaken of mushrooms thus treated and which were of a recognised poisonous species. It seems, however, according to the more recent experiments of a botanist and a physician resident at Bordeaux, that the inferences of M. Girard were erroneous,—that mushrooms really poisonous cannot be in this manner rendered innocuous. The Bordeaux experimenters have gone further than this, and have demonstrated the important fact that botanical specific qualities are not in themselves to be accepted as the proof of nocuity or innocuity of mushrooms. That a fungus violently poisonous when grown in certain climates and under certain conditions of soil, may nevertheless be devoid of poisonous qualities when produced under modified conditions. Thus throughout Russia fungi are eaten almost indiscriminately, and in the neighbourhood of Bordeaux many species usually considered poisonous are ingested with impunity. With the view of testing by an *experimentum crucis* the theory of M. Girard, the Bordeaux philosophers macerated in hot vinegar and salt some mushrooms confessedly poisonous; cooked them subsequently and gave them to an animal. Death was the result. It cannot be too generally known therefore that the preliminary operation of M. Girard is insufficient.

General Diffusion of Iodine.—Mr. Stevenson Macadam has been performing some interesting experiments, having for their object to demonstrate the general, perhaps universal, distribution of iodine in plants and soils. His idea was first suggested by the recent investigations of M. Chatin, who proved as he imagined, that in the air, in rain-water, and in soils, an appreciable amount of iodine invariably exists; that the quantities of iodine thus present vary in different spots, and that its excess or diminution gives rise to certain diseases. Mr. Macadam imagines Chatin to have been in error, and believes that the iodine thought to have been separated from the atmosphere by that gentleman, was really due to the potash used by him during the analysis. The discovery of this source of error led Mr. Macadam to test various samples of potash—nearly all of which were demonstrated to contain iodine. Any iodine which really exists in the atmosphere Mr. Macadam believes to have been derived from the ocean, and borne aloft by those atmospheric currents which also cause the volatilisation of sea-salt, of which we treated in our last.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—A *soirée*, or evening entertainment with refreshments, was, we understand, given by the Royal Academy to the exhibitors, who on that occasion were received, and placed on equal terms with the members. The principle is a good one: for many reasons the plan should be encouraged; it brings artists together, at all events, once a year, and enables the tyros to cultivate acquaintance with the masters. Unhappily, the spirit, which for nearly a century has prevailed over the councils of the Royal Academy, still lives: we have looked in vain through the columns and pages of leading literary publications, for some notice of this evening's entertainment. The columns of a newspaper supply us with all the information we have been able to acquire on the subject. We print it *verbatim et literatim*, because it would be a pity to deprive the Academy of so elegant a tribute to its liberality:—"The president, Sir Charles Eastlake, decorated with his gold medal and chain, received the visitors, aided by the Secretary, Mr. J. P. Knight, and some half-dozen of his brother R.A.'s. Beside the exhibitors themselves, the presidents, or other officials, of the other Art-Societies, were invited, and a number of distinguished foreign artists, among whom we were happy to recognise Scheffer. The Duke of Wellington made a long stay, and appeared in good health and spirits. The pictures looked, on the whole, very well, as lighted up by gas, many were improved in appearance; some, on the contrary, lost the sweetness of their grey tones and were thus impaired. We noticed a profusion of pretty faces among the ladies, as might naturally be expected where so many of them were the wives of artists—no mean authorities as regards choice in such matters. Beards and moustachios were, of course, abundant. Tea and coffee, ices and confectionary were profusely supplied, and the evening went off excellently." Now with a gentleman at the head of the Academy, who is a scholar as well as an artist, and whose claim would be indisputable to high rank as a man of letters, one might have hoped for something like an effort to associate artists with literary men and women, upon an occasion such as that under notice. It has been a terrible error—that which sought to divide and separate them, so as to make the one in some degree the antagonist of the other: to make the critic grudging of praise and lavish of censure, and to prevent all of that personal knowledge which rarely fails in creating kindly sympathies, and leading to mutual aid. The Royal Academy has found its worst enemies where it should have had its staunchest friends—in the authors of the country: and unfortunately the hostility long and almost universally felt and expressed against that body has been extended to artists generally: so that in England there never has existed that union which might have produced incalculable benefits for Art. For this great evil we hold the Royal Academy responsible, and lament to believe that it is as great in the middle, as it was at the commencement, of the century. For evidence, we need go no further than this—the latest—the exclusive character of its *soirée*.

ASSOCIATE ENGRAVERS OF THE ROYAL ACADEMY.—In our advertising columns of the last two or three months appears an invitation from the Council of the Royal Academy, to such engravers as are willing to become candidates for the vacancy occasioned by the death of Mr. John Landseer, to notify their wishes and to send in specimens of their works. Now we are quite aware that when a vacancy occurs among the officers of any public institution, the practice of advertising for a successor is generally adopted, although there may be a score close at hand ready and willing to fill up the chasm, because either honour or profit, or possibly both, are attached to the office: but the announcement is published, we presume, that a selection may be made of the man best fitted for the post. It may have been the custom of the Royal Academy, for aught we know to the contrary, to make use of such means to recruit the meagre

ranks of their Associate-engravers; but it is one infinitely below the dignity of the Academy; one, indeed, for which there would not be the slightest necessity, if Engraving were allowed to take the same high position to which all other departments of the Fine Arts are admitted. We regard it as a kind of pressing into the service where "volunteers" are scarce, and scarce they ever will be till placed on an equality with the others. No reformation however, can be expected till the boundaries of the Academy are enlarged, and we fear this will never be effected but by the "pressure from without." In the meantime the vacancy if filled at all, must be closed up with some name of third or fourth-rate rank, for we are persuaded no engraver of any eminence will, in the present day, subject himself to so questionable a privilege as that which belongs to the Associate-engravers of the Royal Academy. We have heard, indeed, that the matter is already settled, by the assent of one gentleman to be nominated, who would, without doubt, be elected from family interest and connection; and thus the Royal Academy might have saved themselves the expense of advertising, the matter having been arranged "out of court."

INVITATION TO ARTISTS.—The Committee for conducting the Industrial Exhibition to be held in Dublin next year, propose to set apart a distinct and suitable portion of the edifice for the purpose of exhibiting, besides sculpture, pictures, not being portraits, in oil and water-colours, frescoes, drawings, and engravings. We know it was a matter of regret with many artists that paintings of every kind, such at least as strictly came under the denomination of works of Fine Art, were not admitted among the universal gathering in the Crystal Palace; and the public also felt the exclusion as one that ought not to have been. The Executive of the Dublin Exhibition, desirous of attracting to the shores of their country some of those productions which reflect so much honour upon the British school of Art, invite the contributions of our artists in furtherance of their plan, which is to make their Fine Art section worthy of the United Kingdom. Now this can only be done by some little sacrifice on the part of our leading painters, who will undoubtedly find their reward by a liberal response to the invitation. Unfortunately the Dublin Exhibition is announced to open in the same month as our Royal Academy, so that the interests of both will somewhat clash, and it is scarcely to be expected that men whose works are annually looked for in Trafalgar Square would absent themselves altogether for the sake of exhibiting in Dublin. But there is yet ample time to prepare something especial for the latter purpose, and we earnestly trust that some efforts will be made to show that English artists have some sympathy with the Irish people, by affording them such gratification and instruction as the best examples of Art cannot fail to impart. We believe that the management of the Dublin Exhibition is in the hands of men able and determined to carry it out in the most liberal manner, and who will most gladly recognise the cooperation of those willing to assist them in furthering their plans; but it will be necessary they should have early intimation from such artists as intend to contribute, that the requisite preparations may be made in the building with regard to space, &c. Mr C. P. Roney, the Secretary, will be most happy to receive communications at his office, 3, Upper Merriion-street, Dublin.

THE CIVIL LIST OF PENSIONS granted during the years 1851-2, contains the names of several persons distinguished in literature and science: but it is to be regretted that from such lists—honourable to those who give and those who take, for they are rewards of public services—the names of artists are at all times excluded. Our memory does not furnish us with a single instance of aid thus rendered to a profession which supplies as many "who serve the State," as either Literature or Science. We believe this omission is merely because the attention of government has never been called to the subject. There are many excellent artists who in "the serene and yellow leaf" are enduring the poverty

they have never earned: there are numbers of widows and daughters of artists who are pining in misery and want. To such, a small share of the civil list pension money would be an immense boon; and we respectfully submit that their claim to it is quite as good and strong as that of those upon whom it is annually bestowed—astronomers, geologists, botanists, authors, and travellers—each and all of whom are mentioned in the latest published list.

Mr. J. E. MILLAIS's two very clever pictures of the "Huguenot," and "Ophelia," have been purchased by the "Trade," who generally know how to make a safe investment. The former, we understand, has become the property of Mr. White of Maddox-street, and the latter of Mr. Farrer. We have long laboured to induce the purchaser of pictures by modern artists to eschew the picture-dealer, and to purchase direct from the easel without the intervention of parties, who are, of course, always trading for profit, and who are, not unfrequently, labouring to impose. Absurd prices are often asked and given for pictures by celebrated painters, merely because of their scarcity. People are resolved to have specimens by Messrs. So-and-so, cost what they will, and they go to the dealers because they cannot procure them from the artists, whose engagements are largely in advance of time. But picture-buyers should seek out those who are to be the Stanfields, and Landseers, and Websters of the hereafter. They may thus materially aid the progress of young and comparatively unknown artists, while investing money so that it shall have a large interest in a few years.

J. M. W. TURNER, R.A.—It is not often that an artist leaves behind him that unquestionable interest which now attaches to the late Mr. Turner. He is a subject of universal regard—to all lovers of Art, in consequence of his paramount talent—to all the rest of the world, because he has bequeathed to the country a noble collection of pictures, and to his professional brethren the benefits arising from the wealth his genius had acquired. To his admirers we submit that one valedictory occasion is yet due, which would also be a temporary monumental consecration to his memory. We mean an exhibition of his works, of which one great end should be to show his phases and transitions. We can conceive no exhibition that would be more attractive than a collection of Turner's works, hung chronologically. The memory of much that he has done has been extinguished by the lustre of his maturity, and the splendours of his decadence. He has now been prominently before the world for more than fifty years, of which time not one hour has passed without some part of it being given, either in practice or profitable reflection, to his Art. These exhibitions have been tried, and may not have answered; but we do hope that this will not be adduced as an argument against an exhibition of the works of Turner. By the way, we have heard that the party disputing the validity of the artist's will, has withdrawn his claim, and that there is now no legal obstacle in the way of its being carried out according to the testator's intention.

NEW LIGHT.—Mr. Stokes of Cambridge has been engaged in the investigation of some of the phenomena of light, and has been led to one of the most remarkable discoveries which has yet been made in physical optics. The ordinary prismatic spectrum showed light to consist of three primary colours, red, blue, and yellow, which by interblending appeared as nine chromatic bands, crimson, red, orange, yellow, green, blue, indigo, violet, and lavender—beyond the lavender rays no luminous effect could be detected. There are certain vegetable decoctions, and some oils, which transmit yellow light but reflect blue—some yellow glasses have also the same peculiarity. Mr. Stokes has shown that this blue light, which is of a very peculiar glittering silver blue, exists in the spectrum far beyond the point where it was thought all luminous effect ceased. If a decoction of the inner bark of the horse-chestnut is made, we obtain a yellow brown solution, which however reflects this blue light from its surface; with this one of the most beautiful of experiments can be

made. A clear glass-full of cold and transparent water is placed on a table in front of a window, if the sun shines the effect is more striking. Looking down into the glass carefully drop into the water five or six drops of the decoction of the chestnut bark; as this diffuses itself, clouds of the most beautiful silver-blue float through the liquid exhibiting in a remarkable manner this "epipolised" light, as it is called. If into such a solution a prismatic spectrum is thrown we see all the ordinary rays well defined—then beyond the violet a dark space, and beyond this, the extra-spectral ray of silver-blue becomes strongly visible. It is not improbable a still further extension of the spectrum may be detected. These discoveries tend to the elucidation of many points connected with the physical action of light which have hitherto been problems of great uncertainty.

PHOTOGRAPHY.—M. Adolphe Martin has just published, in the *Comptes Rendus*, his method of proceeding with the collodion, which we extract for the benefit of our readers:—The collodion which he employs is composed of an ethereal solution of gun-cotton, obtained by treating 30 grains of cotton with a mixture of 750 grains of nitrate of potash, and 1500 grains of sulphuric acid. The cotton being well washed and dried is entirely soluble in a mixture of 10 volumes of ether and 1 volume of alcohol. This forms a definite solution, of 15 grains of gun-cotton in 1800 grains of ether and 900 of alcohol: to this about 15 grains of nitrate of silver is added, changed to iodide, and dissolved in 300 grains of alcohol by means of an alkaline iodide. M. Martin prefers the iodide of ammonium. The plate of glass spread with the collodion in the ordinary manner is plunged in a bath composed of one part of distilled water, $\frac{1}{2}$ part of nitrate of silver, and $\frac{1}{8}$ part of nitric acid. This sensitive plate is fixed in the camera, and in a few seconds the impression is obtained, which is afterwards developed by being plunged in a bath of protosulphate of iron, and then washed with care. The image is negative up to this point: it is then plunged into a bath of the double cyanide of potassium and silver, by which it is converted into a beautiful positive. The bath of the cyanide is composed of about 2 quarts of water, 377 grains of cyanide of potassium, and 60 grains of nitrate of silver. We have converted the French weights and measures into English grains for the benefit of our readers.

SHAKESPEARE.—We may here call attention to an advertisement in our present number, of a new, comprehensive, and gigantic edition of Shakspeare, to be edited by J. O. Halliwell, Esq., F.R.S., &c., which is to appear in twenty volumes folio, each play to be elucidated by entire reprints, of the novels, tales, and ballads which preceded it, and notes strictly illustrative of the poet's phraseology, of the facts he alludes to, the persons and places he names, &c., &c.; thus bringing as near as may be to the mind of the reader, the meaning which may have passed through his own. To make such comment the more complete, engravings will be introduced, picturing forth the objects alluded to, monumental effigies and personal relics of characters mentioned, antique views of places named, and archaeological illustrations of every kind which conduce to this desirable end. This portion of the work is to be consigned to the direction of F. W. Fairholt, Esq., F.S.A., who equally with Mr. Halliwell, has devoted many years' time and thought to the collection of materials at home and abroad. It is surely to be hoped that so large and comprehensive a plan for elucidating the dramas of our great national poet by aid of the learning of the student, and the pencil of the archaeological draftsman, should be attended with due appreciation and success. Mr. Halliwell's plan, so purely accurate in design, and appealing as it does to the educated lover of truthfulness alone, is one that can only be met by private subscription; he therefore proposes to print but one hundred and fifty copies for such persons as may send him their names; the work will therefore be in the position of a proof engraving, and those who possess it have in their keeping not only a correct and fine edition of the Poet's works, but a large body of Shakspearian literature, and a mass of illustrative woodcuts of

rare and curious objects, forming a cyclopaedia of curious reference for all time.

PANORAMA OF AUSTRALIA.—On the evening of the 10th of August, a moving panorama of "A Voyage to Australia" was opened to private view in the theatre at 309, Regent-street, where last year the panorama of Constantinople was exhibited. The Australian subjects are from sketches on the spot by J. S. Prout, the marine views by T. S. Robins, and the natural history by C. Weigall. The marine subjects are Plymouth Sound, the Eddystone Lighthouse, and a variety of sea views, altogether the best we think we have ever seen by Mr. Robins. The views of Melbourne, the Valley of the Goulbourn, Geelong, the road to the Diggings, Mount Alexander, Sydney, Parramatta River, the Blue Mountains, &c., &c., must possess at this moment a paramount interest from the fidelity of the representation. A view of such a panorama is, as it were, a matter of business to emigrants, whether they be in quest of gold or a pastoral settlement.

THE GREAT EXHIBITION CERTIFICATE.—The *Athenaeum* thus describes Mr. Dyce's designs for the engraved headings of the certificates about to be issued to the various parties engaged in the Great Exhibition of 1851,—and of the form of certificate as it will be issued to each. The first of these—which will be varied in the terms of the certificate, so as to apply severally to the holders of prize and of Council medals, to those of whom honourable mention was made in the jurors' reports, and to the jurors themselves—represents Peace descending from Heaven in the form of a winged female, and scattering her wreaths over the emblems of Industry and of Science, personated in a woman with her distaff and a student with his book. In the second—which will be issued to the remainder of the exhibitors, and to the members of the Royal Commission, of the Executive Committee, and of the staff—Peace, also a robed female, has the olive branch in her hand, and the lion and the lamb in amity at her feet. The Crystal Palace is in the background; and young Science on the one hand has for his companion on the other a child who bears a cornucopia overflowing with the fruits of the earth.

THE GROSVENOR GALLERY, through the liberality of the Marquis of Westminster, is once more open to public inspection, under certain regulations. Visitors who have obtained orders by previous personal application are admitted on Thursdays, between the hours of half-past one and five.

THE GREAT EXHIBITION PRIZE MEDAL contains upon the obverse, beneath the busts of her Majesty and her illustrious consort, several dolphins of classic form, the meaning of which seems to have puzzled some of the recipients, if we may judge from the queries which we have received. The idea was adopted from the ancient and beautiful medals of Syracuse, which represent the head of the female impersonation of the city, with the dolphin beneath the bust, indicative of the maritime character of the place. It is again repeated upon its coins, those of Tarentum, &c. We understand that the applicability of such a symbol to our own "sea-girt isle," induced Prince Albert to make choice of it for the medal.

HAYDON'S PICTURES.—The pictures by this unfortunate artist, of "Curtius leaping into the Gulf," "Christ in the Garden," "Napoleon at St. Helena," &c., are now for sale at a dealer's in the Strand, adjoining Exeter Hall; where also may be seen one of Northcote's best works, "Prince Arthur interceding with Hubert," a scene from King John, painted by the artist for Boydell's far-famed "Shakspeare Gallery." This picture, and poor Haydon's "Curtius," certainly deserve a better fate. They are both masterpieces of artists who merit a place of honour in some public gallery.

PROUT'S SKETCHES.—The sale of sketches by Prout, the materials collected in his continental tours for the pictures which occupied a long and industrious life at home, and which were sold by Messrs. Sotheby and Wilkinson, produced 178*l.* 11*s.* 6*d.*; a large sum, when it is remembered that very few finished drawings were among them.

EATON HALL.—For this seat of the Marquis of Westminster two colossal groups have been executed by Mr. G. Raymond Smith, from whose studio in the New Road they are about shortly to be removed to their destination. The first group shows a hunter mounted, and setting forth for a day's sport. The action of the horse, the eagerness of the dogs, and the character of the animals, are described with infinite spirit and truth. The second composition is the death, as showing a wounded stag seized by the dogs, assisted by the hunter himself, who, having dismounted, holds the noble animal by the antlers. The material of which these works are sculptured is Portland stone, each block originally weighing twenty tons, and the sites intended for their reception are the extremities of the two principal compartments of the flower garden in front of the windows at Eaton Hall.

THE VELASQUEZ PORTRAIT.—That it is much easier to get into the meshes of the law than to get released when once entangled, the history of Mr. Snare's picture fully proves: the matter is still *sub judice*, for a motion for a new trial, on the ground of surprise and excessive damages, was decided in the Edinburgh Court of Session on the 18th of June. The Lord President delivered the opinion of the Court and pointed out the questions which it involved. There was no question as to the genuineness of the picture, or the honesty and good faith of Mr. Snare as its possessor. The only questions were, whether the Earl of Fife's trustees had acted wrongfully in the proceedings they took to get possession of the picture, and if so, what reparation was due to Mr. Snare on that account? The verdict of the jury, finding for Mr. Snare, was a just and proper verdict, but it was objected that the evidence did not justify the sum awarded by the jury as damages, and also that the defenders were taken by surprise with regard to the claim made for the loss to the pursuer's business, and were, therefore, not prepared to rebut it. It was not required of the pursuer to prove specifically his loss, but he had failed to bring forward sufficient testimony to this part of his case; the Court, therefore, decided to allow a new trial, and the following interlocutor was pronounced:—"Edinburgh, 18th June, 1852.—The Lords having heard the counsel for both parties upon the rule granted to show cause why a new trial should not be had, set aside the verdict in this case, and grant a new trial, on the defenders paying the expenses of the former trial, in so far as those expenses are not available on the new trial; appoint an account of these expenses to be lodged, and remit to the Auditor to tax the same and to report." Since the above was written, it appears that all litigation has been set aside by Mr. Snare accepting an offer on the part of Lord Fife's trustees to pay the sum of 530*l.* in full of his claim for damages.

IRON BOOKS.—At the Renard Works in Prussia sheet-iron so thin is manufactured, that it can be used for paper. A bookbinder of Breslau has made an album of it, the pages of which turn as flexibly as the finest fabric of linen rags. It is suggested that perhaps books may hereafter be printed for the tropics on these metallic leaves, and defy the destructive power of ants, if a white ink be invented for the printer's use. Of the finest sort the machinery rolls 7040 square feet of leaf-iron from one cwt. of metal.

BRONZE STATUE OF SIR ROBERT PEEL.—The memorial statue of Sir Robert Peel which has been executed for the town of Bury by Bailey is bronzed, and has been exhibited, in its finished state, at the foundry of Mr. Robinson in Pimlico. The statue is strictly a portrait, with the simplest possible treatment, deriving from the metal a much greater degree of earnestness than from the plaster. The figure is ten feet in height, and presents the subject in ordinary attire, and in the act of speaking. The mass is a most successful example of Messrs. Robinson's method of casting; the figure having been cast entire, with the exception of the head, and by the employment of the black sand-facing used in common iron castings. Bronzing upon a large scale has always been considered a difficulty in this country; much credit is due to Mr. Robinson for its simplification.

REVIEWS.

SCENERY AND EVENTS IN SOUTH AFRICA. By THOMAS BAINES. Part I. Published by ACKERMANN & Co., London.

It would seem that as military expeditions are now conducted, the artist has become almost as essential to their complete arrangement as the commissary. Whether the former becomes a camp follower "on the staff," or only looks in as an amateur, we know not, nor is it of much purpose to our argument; it is quite certain, nevertheless, that the pencil goes forth to

"The red field of fame,"

wherever the sword leads it, perpetuating the horrors of the fight, and showing those whose happiness it is not to witness the realities, how battles are lost and won. Well, the representation of such scenes may not be without its uses. The first part of Mr. Baines's publication would not have induced the supposition that he had even the remotest share in the late campaigns in Southern Africa; but he is described in the title-page as "Draughtsman to the Forces under General Somerset," and the series is intended to include some of "the most interesting objects in the seat of the present war;" our preceding remarks, therefore, are scarcely misapplied. We were lately called upon to notice an admirable work on African Scenery, by M. Bernatz; that of Mr. Baines will form a suitable companion to it; the localities which each professes to illustrate being totally and entirely distinct, so that neither trespasses on the domains of the other. Six cleverly executed lithographic prints make up the first part; the subjects are far from warlike,—natural scenery and representations of Kaffir life; such as a "Council of Kaffirs," a "Waggon broke down, crossing the Drift," "Bushmen hunting," and "Kaffirs leaving the Colony," &c. There can be little doubt of the fidelity of these sketches, so characteristic are they of all we have heard concerning the races of semi-barbarians which of late and even now are causing so much anxiety, trouble, and positive loss in our African colonies. The social character of the natives, and the geographical features of a land where so many of our countrymen are engaged in a deadly struggle, are undoubtedly objects of national interest; a residence of ten years among the scenes he illustrates would give to the artist every opportunity of acquainting himself with their peculiarities; of this he has largely availed himself, and would place what he has seen before the public in as agreeable a manner as the not too refined quality of his materials will admit; but a Kaffir village is not a street of palaces, nor are the ladies who inhabit it quite comparable in personal attractions with the Donnas of Spain, or the Houris of the East.

WILLIAM OF WYKEHAM AND HIS COLLEGES. By MACKENZIE E. C. WALCOTT, M.A. Published by D. NUTT, London and Winchester.

The historical records of our great public schools and academical institutions have a wider interest than they assign them who would limit such interest to those educated therein. Inasmuch as the majority of our most eminent men have sprung from these foundations, it is incontrovertible that they possess a national influence which affects all in some degree; they are the soil in which grow statesmen and warriors, philosophers and divines, in whose keeping are the destinies of the country. To William of Wykeham we are indebted for the establishment of Winchester School, St. Mary Winton College, and New College, Oxford. A learned and devout man was the son of the stout yeoman, John Longe, of Wykeham; he had attracted the notice of Sir Nicholas Uvedale, governor of Winchester Castle, who, taking the youth into his service, laid the foundation of his future success; and it is singular to remark how, in those times—the fourteenth century—the same individual is frequently found occupying posts and performing official duties that seem totally incompatible with each other. When Edward III. returned from the siege of Calais, in 1347, he spent some days at Winchester. Wykeham was then only twenty-three years of age, but he had already manifested his skill in architecture, and was a profound mathematician; the king stood much in need of engineers and architects, and his learning, united with a comely countenance, courteous manners, and fine person, found favour with the monarch, who soon after conferred upon him his first benefice. In 1356, he was appointed "Clerk of the King's Works," in certain manors, and surveyor of the works at Windsor and other royal properties, and, from an extract from the "Issues of Exchequer," we find certain monies paid to him,

as "Ranger of the Forest," for the "keep of the King's eight dogs;" and, in 1357, in conjunction with two other persons, he was entrusted with the sale of the "beasts" in Windsor Forest. As Warden of the Coast Castles, Mr. Walcott speaks of his fortifying those localities, and repairing the works already built; all these matters seem to us strange pathways, so to speak, by which a bishopric and the High Chancellor's woolstack were to be reached, and noble seats of learning were to be raised and endowed; but William of Wykeham was an extraordinary man in an age when light began to break through the mass of intellectual darkness, notwithstanding the strife of polemical sects, and the loud din of sanguinary wars, which prevailed over the whole of Europe. Mr. Walcott's biography is compiled with much industry of research in hunting out facts in connection with his subject, many of which are both curious and instructive; but he writes eloquently and with merited warmth when he feels that the historian may not inappropriately become the moralist; for the truths and traditions learned in childhood and youth keep green in our memories, and we love to talk about them amid the tumult of maturer years, and the weariness of advancing age. We entirely agree with him in the advantages derived from great public schools, when under judicious and careful management; it is our decided opinion, that we owe, in no slight measure, to such establishments, the high intelligence, manly bearing, and honourable feelings which are still, and we trust may ever be, the characteristics of the English gentleman. If there be any one sceptical upon this point, let him just glance over the roll of distinguished Wykehamists, at the end of the volume, and if he yet doubt, he must acknowledge it contains the names of not a few of the "worthies" that make up England's great and good men.

THE MUSEUM OF CLASSICAL ANTIQUITIES. No. VI. Published by T. RICHARDS, London.

There are some ingenious and learnedly written papers in this part of the above serial. One on the Ancient City and Port of Seleucia Pieria, in Syria, by Dr. Yates, establishes, from existing remains, certain points connected with their early topographical history, and especially refers to the labours of the engineers in forming the basins of the port and supplying them with water by means of aqueducts tunneled with great difficulty through massive rock-work. The engravings of these tunnels remind us of some of our railway scenery. The Throne of the Amyclean Apollo, found in Laconia, by Pausanias, and described by that writer, affords Mr. W. W. Lloyd an opportunity to descend, with much classical knowledge, on what he rightly terms "one of the most complicated webs of Greek tradition." Of greater interest to us is the contribution by Mr. E. Falkener, on the Ancient Theatres of Vicenza and Verona, those noble monuments of Roman opulence and grandeur. These edifices are of course now in ruins, but the writer has furnished engravings of the latter, compiled from drawings by Palladio, Caroto, and Cristofali, which enable one to form a tolerably correct idea of their magnitude and splendour. The theatre and *naumachia*—or places for sham naval fights and amusements—of Verona, are especially magnificent, backed as they were originally by a continuous slope of hill, on which noble terraces were formed leading to the summit where stood the capitol. Little was known of this theatre till about 1836, when the antiquarian researches of Signor Andrea Moyna led him to search into its hidden mysteries, and his liberality induced him to make the most generous exertions to bring to light whatever remains of its beauty. The result of these labours is made known to us by the pen and pencil of Mr. Falkener, in an agreeable and efficient manner. This number of the "Museum" well sustains the character of preceding parts, and affords profitable as well as pleasant reading for the lover of classic art, no less than the professional man and antiquarian.

ILLUSTRATIONS FROM THE GOSPELS. After forty original Drawings by FREDERICK OVERBECK. Part VII. Published by HERING & REMINGTON, London.

We have on more than one occasion spoken of this work as the preceding numbers have come into our hands. The seventh part which has just made its appearance sustains equally with the others the reputation of the distinguished German artist. "Christ's Entry into Jerusalem" exhibits some charming groups skilfully arranged, but all subservient to the principal figure. "The Release of Barrabas" we like less as a composition; the air and attitude of the "notable prisoner"

are like those of a maniac; but this print is charmingly engraved by F. Ludy. "Christ washing the Feet of his Disciples," is one of those simple and touching designs which seem to belong almost exclusively to the modern German School. The "Parable of the good Seed and the Tares" is finely conceived; the sleeping husbandmen, as they lie idly on the ground, are admirably drawn, and most ingeniously disposed; the "enemy," with cloven feet, is busy scattering the unprofitable seed, his eye vigilantly watching the sleepers lest they awake and discover the mischief he perpetrates. Overbeck has in this work preached a sermon which no oratory of the pulpit could render more effective as a sound and powerful lesson.

TRANSEPT OF THE GREAT EXHIBITION BUILDING. By LOUIS HAGHE. Published by ACKERMANN & Co., and DAY & SON, London.

A very large lithographic print in colours, representing the most pictorial part of the late Crystal Palace which, we presume, is destined again to lift up its fragile walls, not now for the wonder, but for the enjoyment, of the multitude. The subject in the hands of such an artist as Mr. Haghe could not be otherwise than skilfully treated, and he certainly has produced a work which, when

"Distance lends enchantment to the view," is most effective. The principal refreshment court occupies the foreground; the painter has filled it with visitors revelling in the luxuries of ices, coffee, and the more substantial viands in which we all of us were more or less forced to indulge in the midst of so much heat, fatigue, crowding, and excitement. The scene is altogether a very busy one, perfectly realising the *actualité*, as our French neighbours would say, of the original. It is one of those pictures which, had we never seen the reality, would bewilder us with speculations as to whether it were a fact or a picture—a "vision of the mind," or a vision of matter that our other senses could recognise.

LANCASTER. Lithographed by J. NEEDHAM, from the Picture by W. LINTON.

A most picturesque view of a locality that presents very many attractive features to the artist. Mr. Linton has chosen a point which brings them all within the focus of the eye; from a track of ground of considerable elevation, rocky, and broken into ravines overhung with foliage and brushwood, it ranges over the capital of the ancient "duchy," with its venerable castle and other edifices occupying the centre of the picture, and thence to the levels beyond where Morecombe Bay interposes its waters between the meadows and the range of bold hills known as the "Lake Mountains." The print has, no doubt, been very faithfully copied from the original picture, as it shows the peculiar excellences of the artist's style in his full and rich pencilling; there is, however, a degree of "woodiness" in the transfer which we should have been pleased to see otherwise.

LA LUMIÈRE: REVUE DE LA PHOTOGRAPHIE, BEAUX ARTS, Héliographie, Sciences.

This Parisian journal, which has now reached its thirty-third number, continues to inform us of the progress of photography on the continent. The present number contains some valuable communications from M. Guadin, and other celebrated photographic artists, and, in addition, much general scientific information. The advance of the art in France is very striking, when placed in contrast with our own uncertain progress. In one establishment alone, not less than 1000 positive impressions of views of places celebrated in the history of the world are taken daily, employing a large number of persons. These pictures are sold at two, three, and four francs each, and most eagerly purchased.

THE BURIAL SERVICE. Engraved by G. WENZEL, from a Drawing by E. V. B. Published by ADDEY & Co., London.

There is some indistinct recollection in our mind of having seen previous examples of the pencil of this artist, whom we believe to be a lady; if we are right in our latter conjecture, she will, we are assured, feel it no offence to her sex to say that she possesses the talent of a "master." The composition of this subject is beautifully simple, and very effective; the figures have a statuesque character, and expression, in their drawing and treatment, which greatly adds to the impressiveness of the scene. The engraving, there is no doubt, is a facsimile of the original sepia drawing or sketch.